FAMOUS MONSTERS OF FILMLAND

#209 AUG/SEPT

A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS® OF FILMLAND

SPECIAL ISSUE!

THE MUNSTERS RETURN!

JAMES WHALES' MONSTER TALES!

TV SNEAK PREVIEW!

BAD SCI-FI!

THE BEST OF THE WORST ON PRIMETIME!

EXCLUSIVE FM INTERVIEW WITH

GRANDPA MUNSTER

AL LEWIS!

1995 FEAR BOOK!

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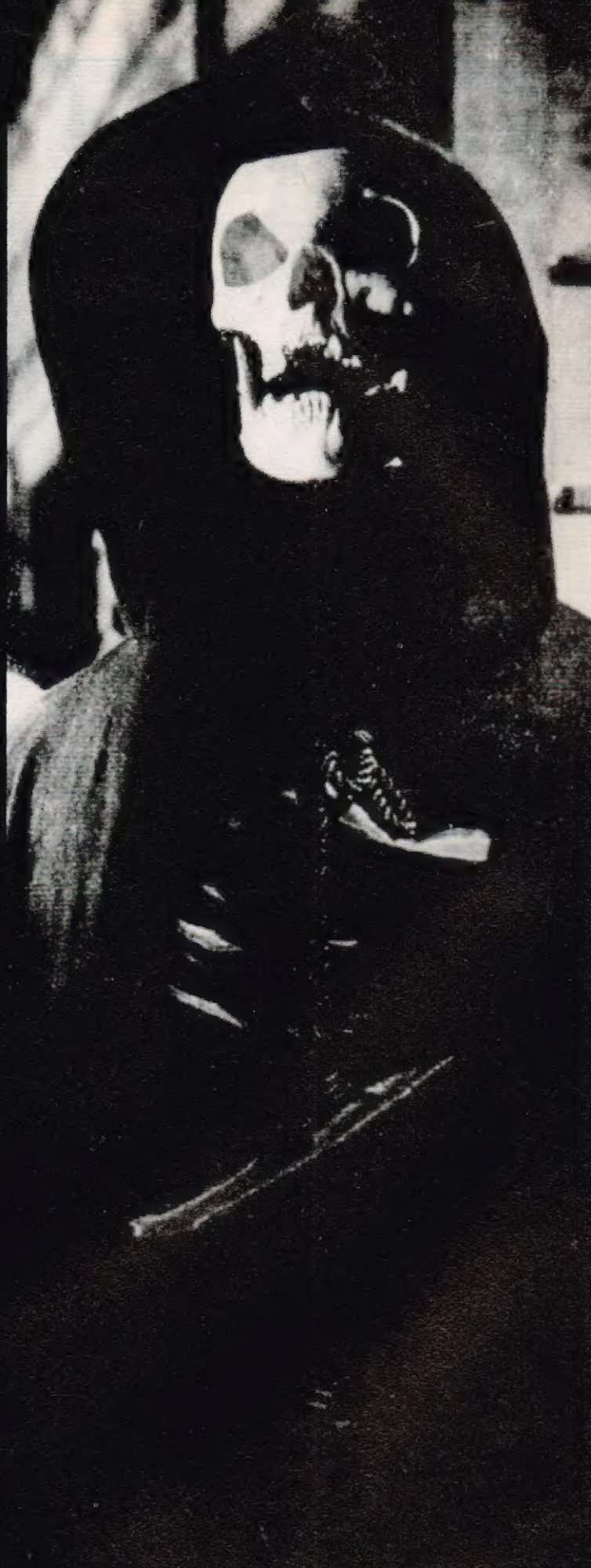
Up and Atom! As Summer sizzles to a close, monsters everywhere are catching some last rays...except for vampires. This **ATOMIC AGE VAMPIRE** tried a heavy sun block but it looks like it didn't help much. Or maybe he just left his mud pack treatment on too long!

BONES FROM THE HOOD!



SCOOP! National Enquirer will be gnashing their teeth (just call 'em Gnashnal Enquirer) when they learn you read it here first: Your Editor has been moonlighting on a telefilm (in his 5lst cameo) and his duty was to don priestly robes and officiate at the funeral of...Burt Reynolds! Yea, verrily, I say unto you: I buried Burt! and you can watch me do it right around the time of my 79th birthday in November on the Disney channel in a movie celebrating teenage filmonster lovers: MOJAVE FRANKENSTEIN! It's all about a preteen reader of Famous Monsters in l970 who, before The End, gets involved with the Frankenstein Monster, Count Dracula and his "brides", a wolfman, zombies & other children of the fright. Watch future issues of FM for further developments. But concerning this End-of-Summer Sizzler:

Check out the Personality Feature on JAMES WHALE, the Director who let the Invisible Man loose in the Old Dark House and almost got a Bride for Frankenstein. If you weren't amongst the thousands of fans & fantasticinema celebrities who didn't sleep for 72 hours at the Son of Famous Monsters of Filmland World Convention—we present a foto review of who slew who! Plus more FM mini-filmbook sin-op-sees, a new FM monthly who's who in Horrorwood feature called "Potent Personalities" & a new version of our vintage "Horror Hall of Flame" page. Al Lewis lets loose in an Exclusive interview with #1 Munster Fan Kevin Burns! And that's not all! Our Popular "Lost Scream Gems Hunter", Deborah Painter, returns with "The Return of Dr. X", scarring everybody's Favorite Bogeyman: Humphrey "Bogie" Bogart.

So clutch your claws around this installment of the beast-yet Ghouls' Gazette. Horrorween is just around the coronor...and with it FM #210, shock full of Ack-citement & Ferry-finements!

Forrest J Ackerman

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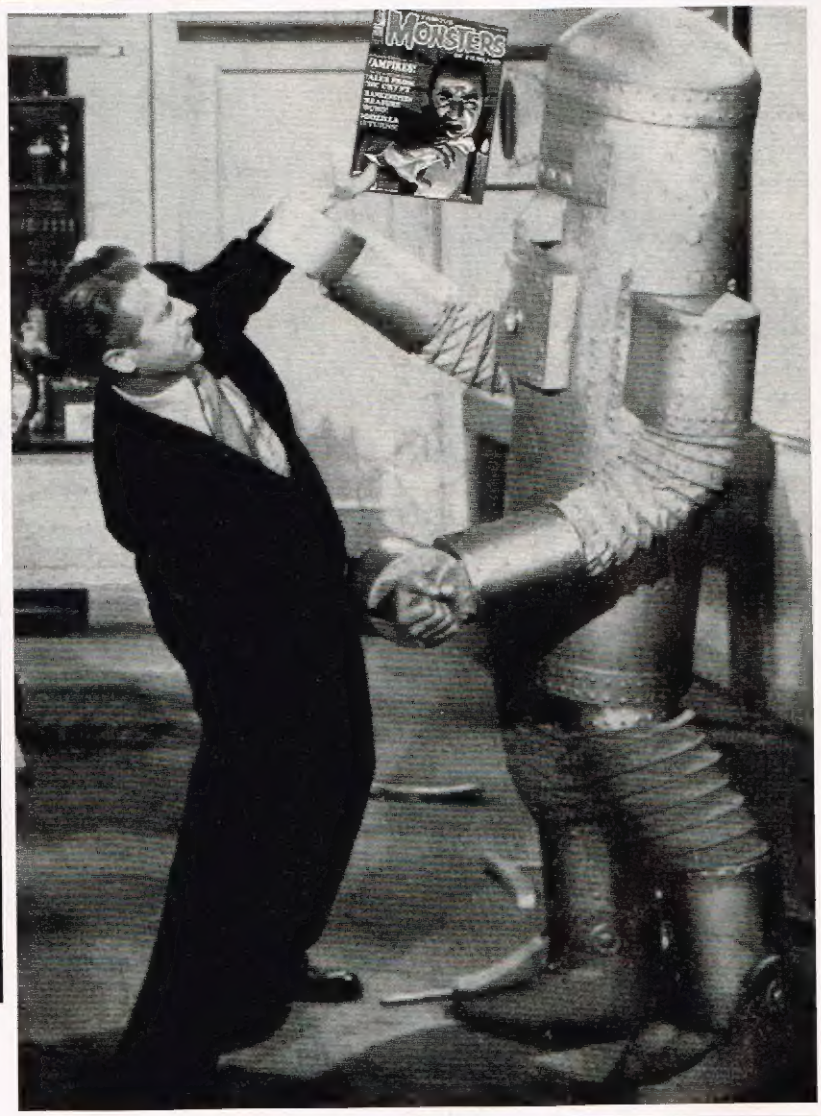

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The cast of the 1960's TV Series "The Munsters". This art was originally featured on the cover of our companion magazine MONSTER WORLD in 1965. We are offering a limited edition full color reproduction of this art. (See ad on page 17.) Artwork provided courtesy of Kevin Burns.

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THE PUBLISHER'S CRYPT

Dear Reader,

At last we've recuperated from the Memorial Day Weekend Son of Famous Monsters Convention. After a lapse of 2 years since our last effort I'd quite forgotten just how exhausting putting one of these together can be! The list of people who generously gave of their time & talents to make the Event a monstrous success is much too long for this modest space but I would especially like to extend my personal thanks to Adam West, Al Lewis, William Schallert, Robert Clarke, Jeff Rector, Kevin Burns, Dave Prowse, Frank Bresee, Bobbie Bresee, Bobby "Boris" Pickett, Becky Woo, Diane Drake, Julie Wagner, Linnea Quigley, Angus Scrimm, Scott Free, Roger Neal, Bill Malone, Bob Burns, Evil Wilhelm, Jim Lotta, Murray & Barbara Dychtwald, Louise Reynolds, Janet Malley, Jim Marcinkowski, Eric Hoffman, Mike Todd, Tom Whaley & those 47 incredibly talented kids from John Burroughs High School who pulled out all the stops to make our Convention a Legend in Horror History.

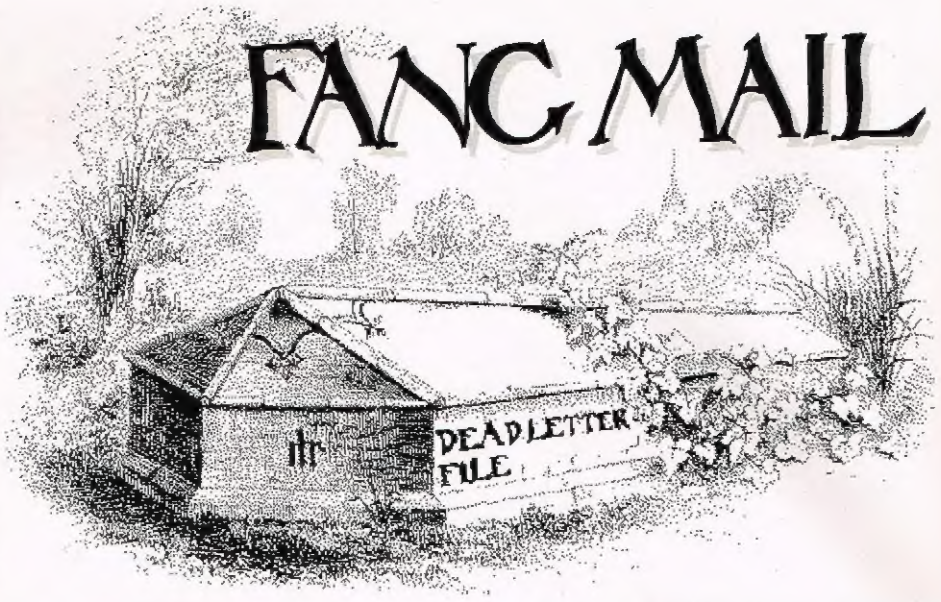
This year we're adding some new items to our Captain Company Division (we've also revamped that division to bring you lower prices & quicker service!) & you may notice a few new additions to our editorial content as well. With the ever-growing number of new, young fans joining our ranks, we thought we'd add more introductory coverage of the ghoulden-age goodies we veterans have been enjoying for years. So here's to a new world of gods & monsters and the start of our 3rd year ofpresentingtheWorld's Most Astounding Horrors!

With worm-est regards,

Ray Ferry

Publisher

FANG MAIL



This Issue Dedicated to

DEBBIE PAINTER

In the revived series of *FM* she's been a frequent contributor of the neat little Filmbookettes about rarely covered imagi-movies of the past such as "Supernatural" & "The Terror" with more rarities to come in the future. Debbie devotes a good deal of time researching these tantalizing tales of ancient talkies so they will not be lost to posterity...or presenterity. A Painter with words who made her debut in our pages and will continue to entertain & educate our readers with her unique Filmbookettes.

CON-GRATULATIONS!

It is just about a week now since the SON OF FMoF CON took its place in the history books of horror, and now that the flash bulbs have ceased popping and you have time to recover from the inevitable case of writer's claw from signing forrygraphs, I wanted to take a private moment as a longtime fan to offer my thanks for a remarkable three days. I know that Forry and the crew at Dynacomm worked very hard to put together a memorable show, and on behalf of the countless faces in the crowd, I'd like to express my gratitude to Ray, Gene and everyone else at Dynacomm for their efforts on behalf of all of us fans of fantasy.

JEFFREY H ROBERTS
Cassadaga NY

• Thanks for the vote of Con-fidence, Jeff!—RF

A READER WE CAN COUNT ON

My darkest congratulations go out tc Ray and the Ackermonster for the successful rebirth of ***FM***! Woe to those whc don't agree that it is the finest periodical ever to terrorize the great institution of monster movies and memorabilia. I have just completed issue #208 and I must say that my blood crawls with a million horrific memories every time I turn a photo filled page. The Claude Rains in Horrorwood article was simply delicious. And oh yes, every cover since #200 has been a creepy classic. As a matter of fact, I was thinking of wallpapering the bleak interior of my coffin with them.

Anyway, these long nights of thirsty wandering have been less of a bore and more of a Boris (Karloff) since I can now sink my fangs into these Filmland delicacies. To quote a timeless cliché, "fangs for the memories" and fangs for the continuing (neck) vein of information on horror, old and new. I am a fan for life (or is that death?)

COUNT LYLE
Dallas TX

• Till death do us part(y)!--FJA

THRILL OF A DEATHTIME

I had to let you know what a thrill it was to see ***Famous Monsters*** back on the newsstands again. Way back in 1974 I had never heard of ***Famous Monsters***, but I knew there must be some kind of magazine that caters to fantasy film fans, but where could I buy it? One late winter day, I magically found this

WANTED! MORE READERS LIKE

TORI & JAN

wonder-mag at a newsstand in Newark, NJ. Issue 106, with the Hideous Sun Demon on the cover, stood like a beacon on the stands with its bright green pastel letters: MONSTERS. I was instantly hooked, and absolutely shocked that I had missed 105 issues!!!

Back in the 70s, when I purchased ***FM*** almost every month, it seemed the magazine would never die. In a way, it never did. The spirit of joy and fascination with the fantastic lived on for ten years, and it has rematerialized into a new magazine that's better than ever. I can tell by reading Ray Ferry's column that his is a labor of love. The new ***FM*** is full speed ahead thanks to your team's love.

I wish you much success in all future endeavors, and look forward to a slew of Forry/Ferry magazines, Super Summer Specials, Fearbooks and great filmbooks. Thank you for providing me with years of entertainment.

JOHN GENTILE
Jersey City NJ

• A bonef-hyde fan if ever we saw one!—4E

IRRESTIBLE IMPULSE

Having just discovered ***Famous Monsters*** at age nineteen, I just couldn't resist writing. I had read about the great Ackermonster's contribution to the genre and fandom. Unfortunately, when the new ***FM*** came out I couldn't find it anywhere. It seems that retailers in my area thought that it was beneath them to carry it (big mistake).

After finally finding my first issue (#208), I enthusiastically read it from cover to cover. The articles were interesting and well written, and the stills, especially the publicity shot of Lon Chaney, Sr., were marvelous. You can be sure that my subscription is on the way. Also I had to send in a photo of myself two years ago, modeling one of my first original masks.

Keep up the excellent work.

JEANETTE BROWNING
Kansas City MO

• You're the same age Mary Shelley was when she wrote *Frankenstein*. (But did Frankenstein write back?)--FJA

PX, I LUV YOU

A couple issues back, there was an announcement that a new edition of *The Frankenscience Monster* would be coming out. **(We're workin' on it!—RF)** I had my copy for years and years before it disappeared. I've only seen one other copy of the book in the 26 years since Ace published it, and I didn't buy that copy since I was sure I still had my own somewhere at the time. Anyway, I'm looking forward to being able to get another copy of the book, Dr. Ack. Aside from Cynthia Lindsey's book *Dear Boris*, there are damn few film biographies other than your book that relay both the warmth of the subject (Karloff) and a sense of the early days.

The bug bit deep. I did a lot of school theatre, played Dracula myself once, did semiprofessional theatre for several years and stepped back into a writer's mode, with two small books of my own in print at this date. And all this because of a "kid's" magazine I found at a PX in White Sands Missile Range some 27 years ago that helped me to begin thinking of imaginative leaps, or looking below the surface of the grotesque.

I can't say it's always made for an easy life--but it sure as hell hasn't been dull. I'll just add that I had the great pleasure of meeting the late Vincent Price when he was on the road with his Oscar Wilde show back in 1980. He was tired as all hell, but just as gracious as I've always read. But to be sure, it was an honor that would never have befallen me had I not once been a grubby kid hustling that forty cents to read ***Famous Mon***

(Continued on Page 68.....)

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JEANETTE BROWNING

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AL LEWIS

FAMOUS MUNSTER OF FILMLAND

from vaudeville to vampire!

interview by kevin burns

Al Lewis is an enigma. 30 years ago he delighted TV audiences the world over as the 500 year old patriarch of 1313 Mockingbird Lane—everybody's favorite Grandpa. To meet him today, the years are invisible...he appears as timeless and ageless as the celluloid classics that bear his image. He is much taller and leaner than you would expect him to be, emanating an old world charm & grace usually seen only in gentlemen who have been around long enough to have known first hand the way the world used to be.

Yet, you sense immediately that he is Grandpa. He addresses you with the authority and wisdom held exclusively by someone who has been there. His slyly philosophical remarks leave you in a state of temporary awe while you try to unravel the meaning of a remark you sense should be obvious, but you don't quite get it. No matter, he'll wait for you.

Lewis' diverse career careens through the depression days of vaudeville and "carnys", theater and revival shows. He's been at the top and he's seen the bottom. But he says he remains in showbiz not so much for money as to fulfill a part of him. He is a consummate showman.

With his hit series, THE MUNSTERS, playing again in the primetime arena on the Nick-At-Nite Cable Network (the show has been in perpetual syndication ever since its initial run) and his CAR 54, WHERE ARE YOU? series now available on Home Video, Lewis is enjoying a renaissance with the 1960s baby boomers while being discovered by a whole new generation. His longtime friend, innovative 20th Century Fox Producer/Director Kevin Burns, met up with Al recently in New York's Ritz Carlton to talk about the vaudeville, Leo Schnauser, Grandpa Munster—the world of Al Lewis—exclusively for FAMOUS MONSTERS OF FILMLAND readers. If you're a youngster under 80, read carefully—Grandpa can teach you a thing or two!

—RF

Al as Lucky Leo Schnauser on CAR 54, WHERE ARE YOU?

gramps meets "mr. dance"

KB: Tell me about the Famous Monsters convention and how you met Michael Jackson. What was that like?

AL: Well, it was Memorial Day weekend at the Universal Sheraton Hotel. Very well attended. My wife and I flew out and I worked Friday. Friday night was the awards ceremony, which was very nice - Ray Bradbury, Ray Harryhausen, Adam West, Forry Ackerman - a lot of people were there. And then, I believe it was Saturday, when a young man came over and said, "would you autograph one of these pictures to 'Michael'?" "Oh, sure", I said. He bought it and left.

Sunday morning he came by the table and he said, "Hi, Mr. Lewis, I work for Michael Jackson, and Mr. Jackson would like to meet you." Well, you can't account for everybody's perverted taste. So I told my wife Karen, and this young man drove us over to the Universal lot. Here was this enormous stage with more people behind the camera than Cecil B. DeMille had in "The Ten Commandments". Good Lord!

We walked up the stage where Janet Jackson and Michael Jackson were rehearsing on this kind of elevator - like a sphere of some kind. We waited a little while and they were doing some dance steps and then they stopped and called us over. My first impression - I have to tell you - was that he was very kind, very gracious, very warm, very human.

Al Lewis has been a performer for seventy-two years and has met - quote, unquote - a lotta big stars. They give you the, "Hi. You know I'm the big star, so, don't get closer than twenty feet". I've gotten plenty of that. But not from Michael. We talked for ten or fifteen minutes, and, he introduced me to his sister Janet, and I showed him a couple a dance steps that he can't do. (laughs) Don't feel bad, Michael.

under the big tent

KB: Tell me about your childhood. Where were you born and raised?

AL: I was born in Upstate New York near the Canadian border. .On my father's side, they were horse breeders, commonly called draft horses. We used to sell 'em to breweries, mining companies - you know, pull the trucks and everything... of course the internal combustion engine wiped that out. But I didn't want to work on a farm. It's a lotta hard work.

When I was ten years old I lived with one of my Aunts in Brooklyn and went to school there in Brownsville. But I guess I was enamored of the circus that used to come into town. You know in those years, circuses traveled in wagons and stuff. Looked very exciting and adventuresome - the colors, the music, the laughter, the excitement. When I was about twelve or thirteen I started to work in a circus. I worked for Cole Brothers, Barnum and Bailey, Clyde Beatty. A lotta people have forgotten but Clyde Beatty was America's foremost animal trainer.

medicine man

I started out doing odd jobs and worked up to being a clown. I worked the slack wire and taught myself how to ride a trick unicycle. And then I just went on - from the circus to Vaudeville. In my act I played a musical saw and I found out that I could make people laugh.

From that I drifted into carnivals... I had my own medicine show...

KB: What do you mean, "medicine show"?

I worked Burlesque, you know with, some of the great ones - Ann Corio... Gypsy Rose Lee... Arthur Peanuts Bone... Hank Henry... Phil Silvers, may he rest in peace.

KB: What kind of a routine did you have? What kind of an act?

AL: In Burlesque I worked "second banana" in all the sketches. But you have to understand that in those days there was no such thing as, like, the writer of a sketch. Famous sketches like, "Slowly I Turn", you know... nobody wrote it. It was justf built upon. That's why there are no really good comics today—they're jokesters.

In those days you took an act out and you worked it, often in towns that Rand McNally didn't put down on a map. And you could hear what worked and what didn't work.

KB: You talked about working medicine shows - where did that fit in?

AL: When we were, as the British say, "at liberty", we traveled throughout the south and the southwest and would sell a concoction made out of herbs and alcohol that we used to make in the bathtub. We'd bottle it and we'd label it. And then we'd go out the following day and hope to collect a crowd. We'd tell them it would cure anything that ailed them. Of course, the alcohol did dull the pain. We'd sell three bottles for fifty cents. But, of course, If we didn't sell them, we didn't eat.

preacher feature

You learned very early on that the greatest collector of crowds

An early publicity still for THE MUNSTERS pilot.

- and I'm not making this up - in the south and in the southwest - was not a country-western singer or a movie star. It was an evangelist preacher.

KB: Did any of this lead to a cynicism about the gullibility of the American public?

AL: No. No, no. It led me to a giant belief in the power of palaver. The ability to use words. Shakespeare understood that.

KB: Do you see a big difference in entertainment today from what it was years ago?

funnymen

AL: Yeah, there's no room for growth. In order to succeed you have to fail. You can't succeed without failing - it's impossible - and that's how you build.

In the old days you could work out an act, a piece of business, something. Now with television you're instantly a success or failure. That's the difference between a comic and a comedian. A comic is only as good as his punch line—but the comedian can say hello and get a laugh.

All we have today is jokesters. There are no raconteurs, monologists, storytellers... because that takes time.

KB: In the 40s and 50s you were in New York doing theater and early television. Tell me about working with Nat Hiken and "Car 54, Where Are You?"

his cup of TV

AL: Nat Hiken was one of the great comedy minds of our business. He was a writer on "The Fred Allen Show", "The Martha Raye Show", "The Colgate Comedy Hour" and, of course, "You'll Never Get Rich" - Sergeant Bilko. And I did quite a number of Sergeant Bilco's.

When Bilko was canceled I went into the Broadway musical "Do-Re-Me", with Phil Silvers and Nancy Walker. When "Car 54" debuted, I was out of town in Philadelphia at the Shubert Theater. Nat called me and said, "We sold the show - NBC bought it. Can you do a couple of guest, spots?" I said, "Sure ".

So I played a building superintendent trying to get Molly Picon out of a building. There was an enormous reaction, especially by the sponsors. Then, about two weeks later, I did a guy whose brother-in-law talks him into painting stolen police cars. A week later Nat called and said, "Al, would you like to join the show? Because the ad agency - Leo Burnett - said get that guy with the rubber face."

I was doing "Do-Re-Mi" at the St. James Theater and during the day I filmed "Car 54' at the old Biograph studios, where D.W. Griffith used to make all of his pictures.

lucky leo

KB: Tell me about Leo Schnauser.

AL: Officer Leo Schnauser. Lucky Leo.

KB: Did you have much to do with creating him?

AL: I create everything.

KB: Did Nat write it for you?

AL: There were three comic writing geniuses - George S. Kaufman, S.J. Pearlman, and Nat Hiken. After I did the first or second show as Leo Schnauzer, Nat came to me and said, "Al, you have carte blanche. You know this

Grandpa's lab was anything but drab. (THE MUNSTERS)

Al hams it up at the Son of FAMOUS MONSTERS World Con with a familiar sidekick.

character. Do what you want with the lines." That was a great compliment coming from him.

KB: It seems that you had more to do than Joe E. Ross, after awhile.

AL: I liked Joey very much, may he rest in peace. But he was terribly undisciplined. Wouldn't learn lines. Stay out till three, four in the morning, So that's when they gave me a wife in the show, Charlotte Raye - one of the funniest ladies in the business.

"Car 54" only ran two years. Terrible time slot - opposite Ed Sullivan. We did seventy-eight shows. Take those seventy-eight shows - and match 'em against the best seventy-eight of Lucy or Gleason. In my opinion, they're better written and better performed. That's my opinion.

KB: Do you consider it your favorite show?

AL: Yeah. Because of the writing. I'm a big fan of writers.

munsters the word

KB: So how did "Car 54" lead to your working with Fred Gwynne on "The Munsters"?

AL: First of all, I miss my friend. We were very, very close for a long time. Knew his first wife. I was there when his last two kids were born.

I had worked with Fred before on "Bilko" and, of course, I would see him around New York when we were working there.

I was called by Jerry Hensler, who was head of creative development or something at Universal. He said, "We're doing a series and we're going to send you a script. Blah, blah, blah." And he said, "By the way, your old friend is coming." That's how I found out I might be working with Fred.

Sunday we both flew out - Fred and I; we spent the entire day in makeup; and then we began to realize what a "heavy" show this was - heavy in the sense of makeup.

We never did a full pilot. We did a sixteen minute presentation. They brought that to Grey Advertising and they sold it to a whole bunch of sponsors, and there it was.

And Jennings Lange called me and said, "Oh, now you're goin' out to do the series. Blah, blah, blah."

creative input

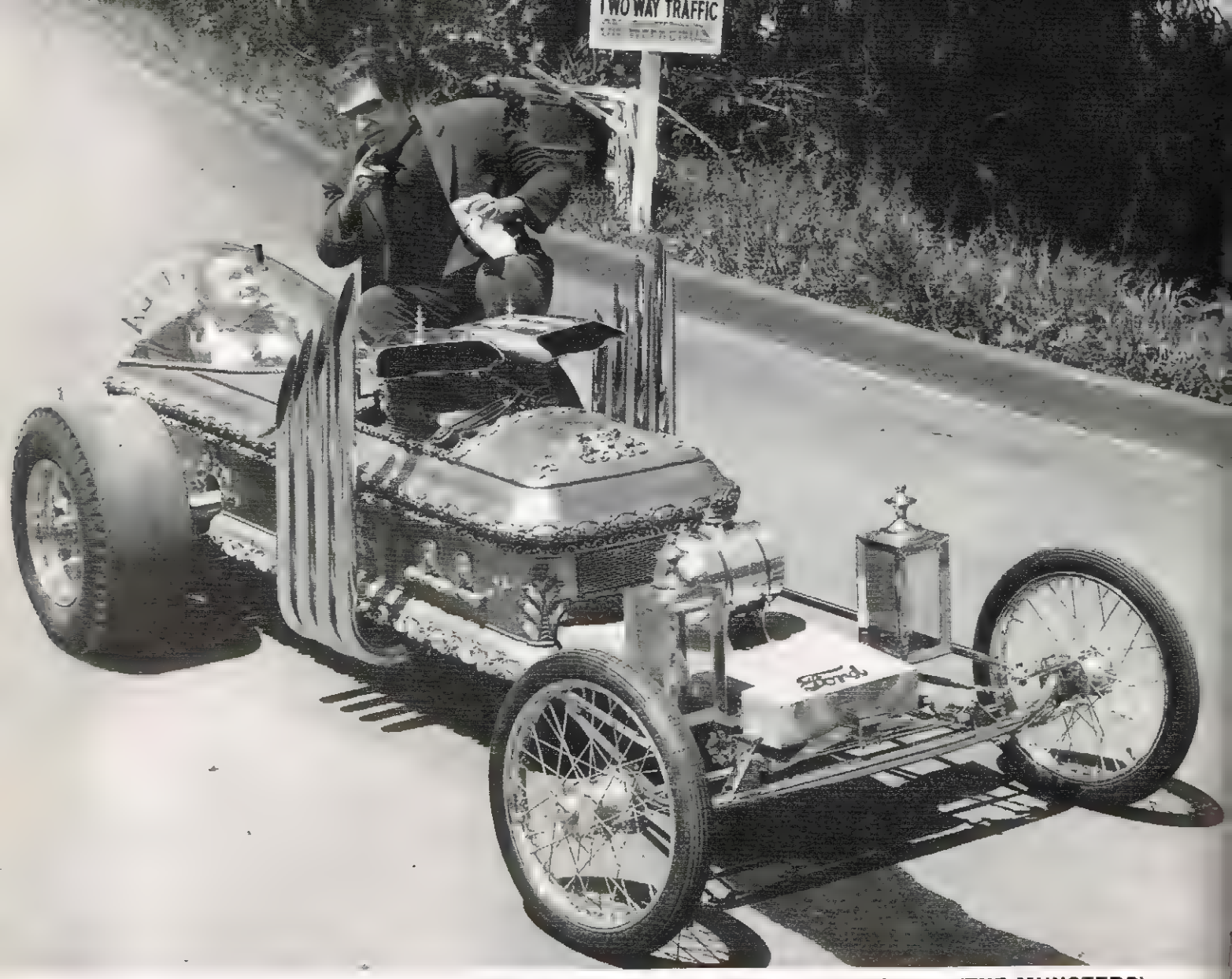
Now, it's obvious to anybody that "The Munsters" was written for Fred and I. We carried the show. Many times we were in the producer's office screaming bloody hell about why the scripts weren't better. And Fred got to trust me a lot, which is very rare in Hollywood. I worked out pieces of business for Fred and me.

Spot, the Dragon in the stairway - that was mine and Fred's idea and Fred drew the original drawing and went to the prop shop and had them make it. Had nothin' to do with the producer, the creator... nothing. So we worked together very well.

In my opinion Fred became very good in that role. Yet, when the show was over, he became embarrassed, and he would rarely talk about it. He'd never give an interview about Herman Munster. Never. Till, as the old saying goes, till the day he died, he never would discuss playing Herman Munster.

Fred was marvelous - he was quite an artist and cartoonist. He wrote and illustrated fourteen children's books, you know. Had a couple of one man art shows in New York. Great sculptor. I loved what he did.

The First Family of Horrorwood—Yvonne DeCarlo, Butch Patrick, Fred Gwynne, Beverly Owen & Al Lewis (THE MUNSTERS, Universal, 1965)



Mask Car Raid: Grandpa's dragster will be coffin up dust in the shrewbox derby. (THE MUNSTERS)

I think it is still playing today all over the world because it was a family show in a real sense of a family. We liked each other, which today is uncommon. It was perfectly cast - in retrospect I can see that - and nobody in the cast was lying to the camera - Yvonne DeCarlo, Beverly Owen - the first Marilyn, Pat Priest, Butch Patrick.

hiss & make up

KB: It seems the tone of the show changed pretty drastically after the first few shows. The early episodes are really dark and atmospheric. Everything is played straight. Even your makeup was different.

AL: I was made up by the late great Perc Westmore, my dear friend. But for the presentation and the pilot I was made up by John Chambers. He made the life mask of Fred and I. And, when we came out to do the series, John was my makeup person, and a very good makeup person. But after about the third or fourth show, I went to Bud Westmore who was head of makeup at Universal. And I said, "I want this guy to be a persnickety old man - not an evil kind of vampire. I'd like him to be more puckish." So I said, "Let's get Perc Westmore". He said, "Nah, you don't want him, he's not reliable." That was his own brother!! Anyway, I told him if I didn't get Perc I wouldn't do the show. I got Perc Westmore - and he was wonderful. A real pro.

You know we had to be there six o'clock every morning. I took two hours to do. Fred took three or four. He had the headpiece with the bolts and the foam. He suffered terribly. Couldn't breathe. At the end of every take we used to put a heavy air hose underneath his sweater, and then down his pants to cool him off. About an inch of water would build up in his shoes. Very, very tough. And then the special effects. You sit and you wait. But I looked forward to going to work every day. Why? 'Cause I loved what I was creating.

a grand pa-rt

KB: Tell me about Grandpa. You were playing the part of a 350 year old vampire named "Sam Dracula". Did Bela Lugosi's interpretation have any influence on you?

AL: No. Not to me. In doing Grandpa, I don't think there's a gram of an ounce of hidden remembrance of Bela at all.

I played him as the kind of Grandpa that kids would love to have. He's active. He's alive. He's persnickety. He's cantankerous. And he plays practical jokes. That's the kind of character I wanted to create. That's the image that I had. The fact that it was in this off-the-wall setting, that was the big contrast.

KB: Was there any sense on anyone's part that there was something of a classic horror legacy or tradition at Universal? That Herman and Grandpa were, in a sense, roles that were once originated by Karloff and Lugosi?

AL: About Fred I can't speak. I don't think we ever used the names - Karloff, Lugosi. No. Not at all.

I did meet Karloff, though. Years before when I was doing Eugene O'Neill's play, "The Ice Man Cometh". I did it for two years in New York with Jason Robards and Peter Falk. And he came, three, four, five time to see the play. He came backstage, and we talked. The impression I got was that he hated Hollywood. He was a fine classically trained actor. He wasn't just Frankenstein. That's the reason he went back to England to do rep as often as he could. In rep he didn't play Frankenstein. He's lucky he didn't play King Kong! Otherwise he'd have been wearing a hair suit for the rest of his life.

ring in the new

KB: Now, I understand there's going to be a new "Munsters" TV movie on FOX this fall. Have you heard about it?

AL: The only thing I know about the Fox thing is that at "The Son of Famous Monsters" Convention a gentleman came over to me who I had never met before and said, " Hi, Al Lewis. How are you? I'm John Landis. We're making a new "Munsters" movie and I want you to play you in my film, and I don't want you to hold me up for too much money."

And he was gone. That's all I know.

But who's to say a new version couldn't be better? None of us have all the answers. Fred and I used to have many fights with Joe Connolly and Bob Moser. They were the producers - very successful at Universal. They did "Leave It To Beaver" and "Amos 'n' Andy". And Fred and I used go in there and scream about the scripts. Come to think of it, in retrospect, thirty years after the fact - it shows I wasn't as bright then as I am now. They knew a lot -better about the pulse of the American public and what would work than I did. And, the proof is, here we are thirty-two years after - you and I go to Rome, and Osaka, and Mexico City, and Geneva, and Copenhagen, and Paris, and when you turn on the idiot tube - there we are.

terminator, too

KB: How did you find out the show was canceled?

AL: We didn't get any formal announcement. I think we were just told that they wouldn't take our lunch reservations at the commissary anymore.

KB: Was this before or after you did "Munster, Go Home"?

AL: As best as I can remember we did the movie after we found out. Terry Thomas was delightful. But you could only work him in the morning, 'cause when he went to lunch he loved meeting John Barleycorn. We did that in five weeks.

KB: Was working in Hollywood a good experience - after all those years in New York?

AL: It made no difference to me. In thirty years I only went to one - quote, unquote - Hollywood party, and that's because my agent insisted. But otherwise I never went. I finished on Friday. My kids were primary. That's it. And, I can say pretty much the same for Fred.

Al serves up an authentic Transylvanian Handburger at his famous NY Restaurant.

icon do it

KB: Are you ever aware that you and "The Munsters" have become pop icons. That in addition to creating a character you have created a commodity?

AL: Right. Right. Unfortunately, I don't have an ounce of memorabilia. I don't. I never saved. Doesn't do anything for me. Really doesn't.

KB: Does it mean anything to you that you and Fred have created two characters that will live long into the next century?

AL: What it does mean to me is that I succeeded. That's what's important to me. That's what's important to me. What I attempted to do with Leo Schnauser in "Car 54" and with Grandpa on "The Munsters" I'm proud of. What we created, people recognize. The thing I hear most of all - doesn't matter where I am - in the States, in England, Canada, New Zealand is "Grandpa, we love you". That's terrific.

KB: What do you think it was about you and Fred that 'clicked' as a team?

AL: Well, I think the base upon which you build is that we

Al took full advantage of the perks of stardom—requesting and getting makeup man Perc Westmore (brother of Bud) for THE MUNSTERS.

kinda kicked around the idea of doing an act - of teaming up. But it was just an idea.

revenge wasn't sweet

KB: Why did you do "The Munsters Revenge"?

AL: Why did I do it? Oh I could, very easily answer by saying I did it for the money - but that's not true. Not that there isn't some truth to it. why did I do it? Well, I'm a performer.

KB: You got to do the character again. To work with Fred and Yvonne again. Was that a factor?

AL: Yeah. Oh, yeah. People always ask why I did "The Munsters' Revenge". They go on and on about what a bad movie it was... how bad the makeup was... But you know? Bad as it was, Fred and I weren't bad in it.

he'd like to lock lowman

KB: What role would you like to play if you got the chance?

AL: I'd like to do Willie Lowman in "Death of a Salesman". Yeah. I'd show what the character really is. Cause I was a salesman - and the product I was selling was me. And I'm the best salesman you ever saw.

KB: Is there anyone in the film industry that you respect and admire? Who are you a fan of?

AL: Well, I'm not a fan. I don't have heroes. I really don't. But I admire the genius of Chaplin. I also admired Buster Keaton. I got, I got to know him a little bit in his later life. I admired Laurel and Hardy. Stanley was very creative and thought up all the bits for him and Babe, you know. I also admired William Claude Dunkenfield - W. C. Fields. I admire talent. Not just comics, you know. I admired Orson Welles. I worked with Welles in radio.

winning the game of life

KB: Al, you are amazing. At eighty five, you still manage to lead one of the most active and interesting lives I know of. You recently owned a New York restaurant, you have a comedy club, you can be seen pitching everything from Kalua to cupcakes - and you're still doing movies and TV. What other interests do you have?

AL: I'm an omnivorous reader. I also like Basketball - I enjoy young people playing it and I've been bird dogging since 1934. I also love my wife and kids.

KB: I remember once you told me your philosophy of life...

AL: Yeah! Find something that you absolutely love to do, and then get to love the way you do it - and you are looking at a man like that now. Because then you are home free. you have a spine made out of stainless steel. There'll never be a spot of rust on it.

KB: Thank you, Al.

AL: You're very welcome.

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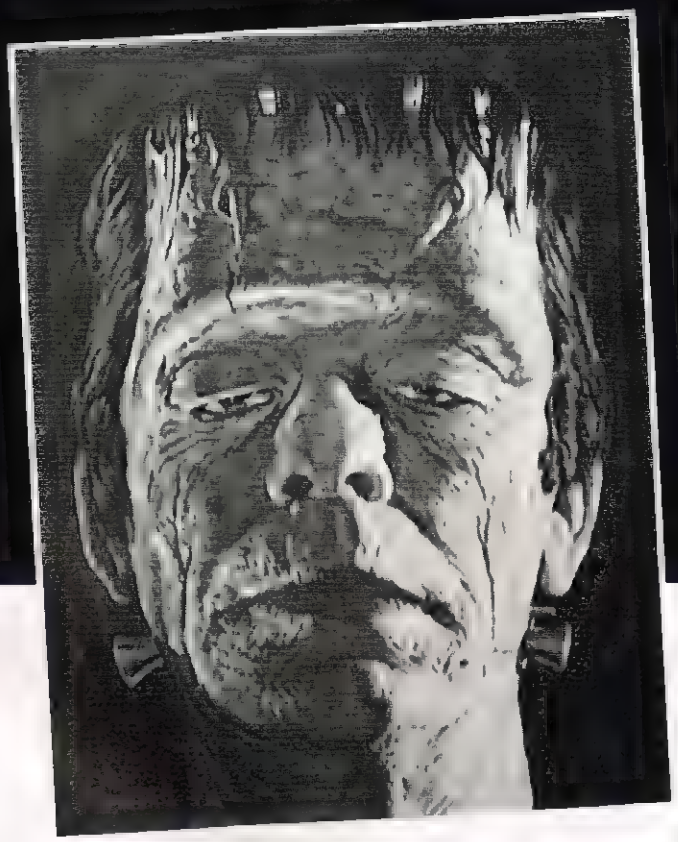

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SON OF CON!

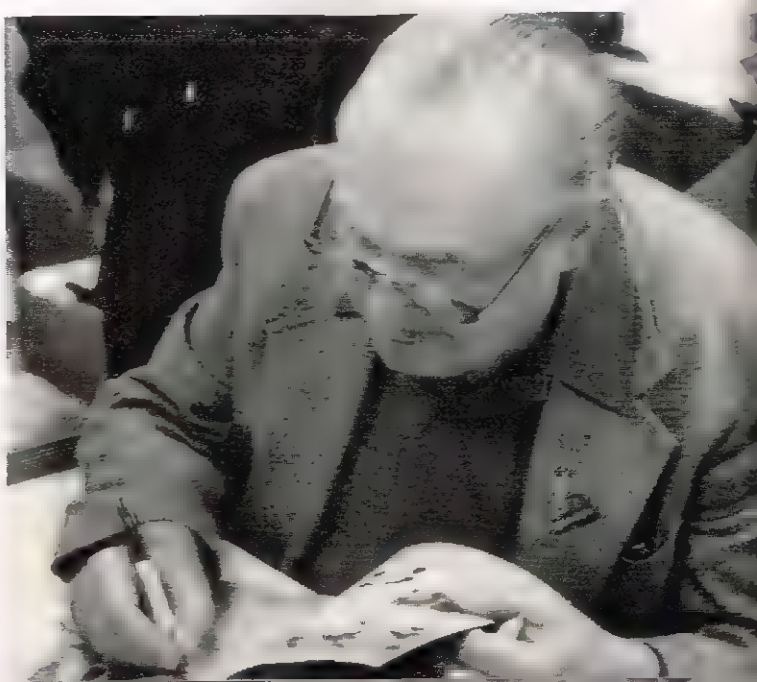
Con attendees thrilled to FM's 60th Anniversary Celebration of THE BRIDE OF FRANKENSTEIN by attending their long-overdue wedding! The bride (Darcey Fernald) skreeks to her new hubby (Sean Fernald) as our sinister minister Forrest J Ackerman performs the scaremoney, while Beast Man Ray Ferry & Maid-of-Horror Brinke Stevens look on. Afterward everyone got a piece of dead-ing cake, the harpy couple danced to the familiar strains of "As Slime Goes By" (with our own Eric Hoffman at the Die-ano) and the Bride's Garter and Bouquet were tossed to the single members of the wedding party!

(Right) Like our '93 Washington convention, the most fans saw of Forry was the top of his head as he sat hour after hour signing autographs for the 7000 attendees who converged on the Sheraton Universal that weekend from around the globe!

horrorwood hotel over-run by crazed monster fans!

history repeats itself

It would easily take this entire issue to cover the incredible Son of Famous Monsters World Convention, held over Memorial Day Weekend, 1995, at the Sheraton Universal in Universal City, Karloffornia. The convention was well represented in the local news with multiple reports in the LA Times, The Daily News, The Sci-Fi Channel, Good Morning L.A. with John Melicar (5 live broadcasts from the con floor!), Fox News at 11, ABC Evening News, A Current Affair and People Magazine!



star gazing

Our guests included Adam West, Al Lewis, Ray Bradbury, Ray Harryhausen, William Schallert, Gloria Stuart, Billy Grey, Robert Wise, Bela Lugosi Jr., Sara Karloff, Ron Chaney, Brinke Stevens, Bobbie Bresee, Frank Bresee, Linnea Quigley, Robert Clarke, John Agar, John Landis, Joe Dante, Ron Borst, PLAYBOY magazine magnate Hugh Hefner, John Philip Law, Gordon Hessler, Jerry Martin, William Marshall, Barbara Leigh, Terry Moore, Ann Robinson and many others.

honoring our own

On Friday evening we threw a little sit-down dinner for 678 fans & celebrities topped off with the presentation of our 1st Annual Famous Monsters of Filmland Hall of Fame Readers' Choice Awards. The incomperable Adam West hosted the show along with pal Jeff Rector (a very talented young actor we're certain you'll see rising through the ranks in the coming months.) The John Burroughs High School Orchestra, under the direction of Tom Whaley, performed a specially commissioned overture (arranged by Ray Ferry and brilliantly orchestrated by Mike Todd) of themes from Universal Studios Classics, which the audience acknowledged with a 3 minute standing ovation! You'll find a complete list of the Award Winners on page 22.

there's no biz like show biz

Our gala Saturday Night Monster Bash featured Bobby "Boris" Pickett performing his hit *The Monster Mash* with a quartet of luscious lasses accompanied by a 47-piece orchestra, a dramatic reading of Edgar Allan Poems by PHANTASM Tall Man, Angus Scrimm, an audience sing-a-long of *The Festival of the New Wine* from FRANKENSTEIN MEETS THE WOLF MAN, complete with the full orchestra, a sexy rendition of Michael Jackson's *Thriller* by Linnea Quigley and a finale sing-a-long of the '60s novelty *The Purple People Eater.*

comedy classic

The highlight was the performance of an episode of TV's BATMAN done in the authentic style of an old time "live" radio program. The segment featured Adam West in his original TV role as the Caped Crusader, Al Lewis in a recreation of his Grandpa character right out of The Munsters, Jeff Rector as Robin, William Schallert as Chief O'Hara, Dave Prowse as Ygor, Robert Clarke as the Announcer, Bobbie Bresee as Suzie, the chief cheerleader at Gotham High and Diane Drake. While the routine was fully scripted, it took less than 60 seconds for the cast (instigated by William Schallert & Adam West) to introduce a second, underlying theme to the show, with The Boy Wonder's youthful "clean shaven, slim hipped" physique the butt of the humor. (For once, there's no pun intended here!) A remarkable piece of Horrorwood History no one who attended ever will forget!

For only the 2nd time in convention history, The Horrorwood Bat Pack—Forry, Ray Bradbury & Ray Harryhausen—appeared together. John Landis again acted as the Monster Moderator.

Among our visitors was the real-life King of Fantasy—PLAYBOY Magazine Magnate Hugh Hefner!

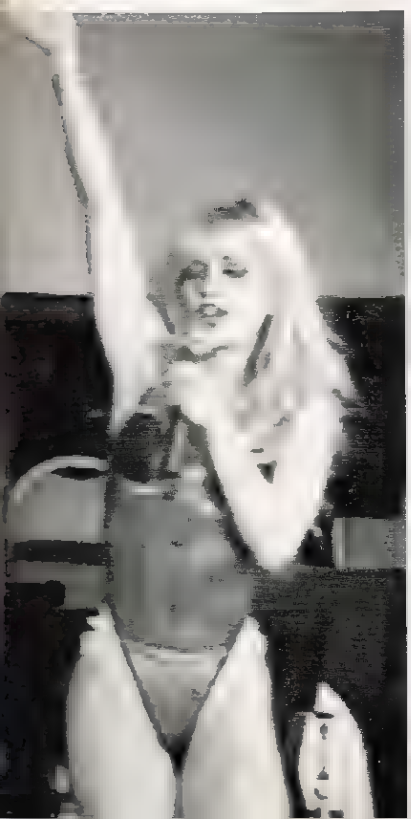
Although fan Mike Accord (left) didn't know it at the time, the gent in the Nosferatu Costume he's posing with is non other than FM fan MICHAEL JACKSON! Michael came to the ball on Saturday night incognito to enjoy the festivities. He even entered the costume contest (but didn't win.)

a gathering of royalty

The Friday Night Famous Monsters Readers' Choice Hall of Fame Awards Banquet was a monstrous success. 678 celebrities & fans gathered together to pay tribute to the greats of our genre. (Clockwise from upper left) Ed Wood Alumni Conrad Brooks & Maila Nurmi. PHANTASM Tall Man Angus Scrimm brought the audience to a hush with a dramatic recitation of the infamous Edgar Allan Poe-m, "AnnaBell Lee." Orchestra Conductor Tom Whaley and a few of the members of the J.B.H.S. Band. Little Elsa, our Grand Prize Winner of the Costume Contest, poses with her "hubby" (Karloffornia's #1 Frankenstein—Scott Free.) A dashing Dave Prowse has his arms full with Bobbie Bresee & Terry Moore! The exuberant John Agar & his lovely wife Loretta. Glorious Gloria Stuart chats with Carla Laemmle. Legendary director Robert Wise and his charming wife were a hit with everyone. (Center, L to R) The debonair Robert & Mrs. Clarke. Bobby "Boris" Pickett sang his hit song The Monster Mash. The always charming & delightful Bob Burns accepted the All-Time Best Makeup Artist Award on behalf of the late Jack Pierce.

a really big shew

(Above, L to R) Fans witnessed history in the making as we presented a special "ghoulden age" radio adaptation of an original TV episode of BATMAN. Adam West recreated his role as the legendary Caped Crusader, with Al Lewis performing in character as Special Guest Villain, Grandpa. Rounding out the cast were funnyman William Schallert as Chief O'Hara, Dave Prowse as Ygor, Robert Clarke as the Announcer, Bobbie Bresee as Suzie, Diane Drake and Jeff Rector, who hammed it up as Robin. FM's own Frank Bresee hosted the segment. (Below R to L) Bob May, the energetic actor who gave life to the Robot from Irwin Allen's hit series, LOST IN SPACE, poses with his alter-ego. Bill Schallert accepted a Special Career Achievement Award on behalf of Martin Landau. Scream Queen Linnea Quigley performs Michael Jackson's Thriller, dressed in attire the guys in the audience didn't tire of.



FAMOUS MONSTERS' HALL OF FAME READERS' CHOICE WINNERS

All-Time Best Horror Film: FRANKENSTEIN, All-Time Best Sci-Fi Film: THE DAY THE EARTH STOOD STILL, All-Time Best Fantasy Film: KING KONG, All-Time Best Imagi-Movie Actor: BORIS KARLOFF, All-Time Best Imagi-Movie Actress: BARBARA STEELE, All-Time Best Imagi-Movie Supporting Actor: ERNEST THESIGER, All-Time Best Imagi-Movie Supporting Actress: UNA O'CONNOR, All-Time Best Imagi-Movie Director: JAMES WHALE, All-Time Best Special F/X Sequence: Werewolf Transformation in AN AMERICAN WEREWOLF IN LONDON, All-Time Best Imagi-Movie Makeup Artist: JACK PIERCE, All-Time Best Imagi-Movie Makeup: FRANKENSTEIN, All-Time Best Non-Human Imagi-Movie Actor: KING KONG. Special Lifetime Achievement Awards: Ray Bradbury, Ray Harryhausen, Curt Siodmak, Martin Landau, Forrest J Ackerman.

(Fotos, Clockwise from top) FM Publisher Ray Ferry poses with FM Honorees Ray Harryhausen, Ray Bradbury & Forry in what he described as "The proudest moment of my life." Host Adam West enjoys a laugh as co-Host Jeff Rector dons vampire teeth when Carla Laemmle tells of speaking the very first lines ever heard in a horror talkie—the first lines in Universal's 1931 DRACULA. Ms. Laemmle accepted the Award for FRANKENSTEIN as the Readers' Choice for the All-Time Best Horror Film ever made, on behalf of her late "Uncle Carl". 9 year old Robert Carter, representing all of us who will be forever his age, presented the Award naming Forrest J Ackerman as 'The Father of Imagi-Movie Magazines' with Host Adam West at his side!

PHOTOS- ROBERT FUZESI

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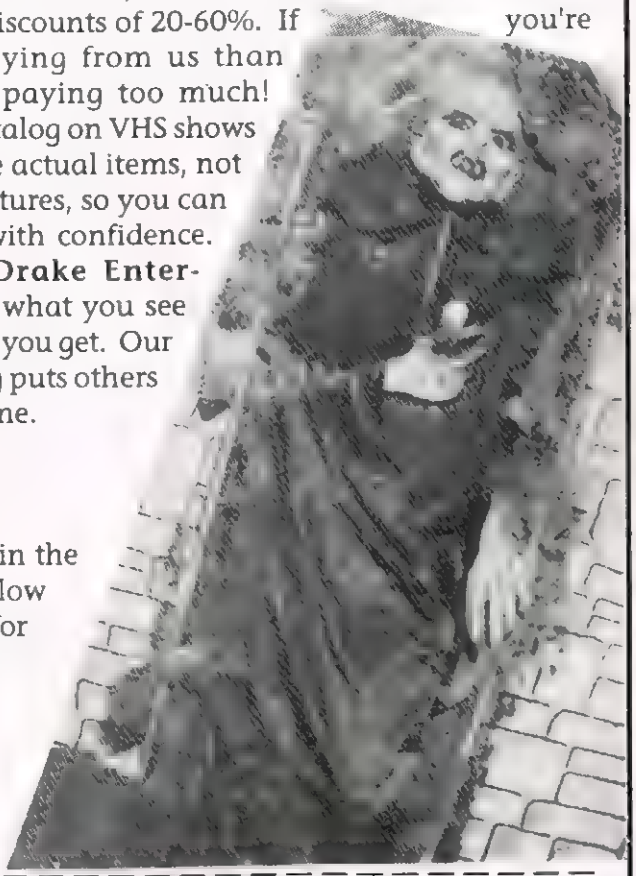

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THE CURSE OF THE WEREWOLF

terrence fisher's atmospheric tale of the terror of the full moon

With eyes ablaze, a river of rich, red blood flows from the pearly white fangs of the killer wolf-man. The year is 1961 and England's Hammer Films brings to the screen a Technicolor tale of Lycanthropy. Under the direction of Hammer veteran Terence Fisher, Oliver Reed portrays one of Horrorwood's most raveging beasts...brutal and bloodthirsty. In this beautifully photographed period film, audiences come face to face with the brilliant colors of ages-old terror. Now available on home video from MCA/ Universal, youngsters of all ages can experience THE CURSE OF THE WEREWOLF.

tragic celebration

In an obscure little village in Spain, toward the end of the 1700s, there is a great mansion called the Castillo Siniestro. Its owner, the Marques, is a sadistic brute who enjoys the suffering of his fellow man. The tragedy begins on the eve of the Marques' wedding feast when a beggar comes to the door of the Castillo Siniestro. Admitted to the festivities, he is given potent drink to quench his thirst but for food is forced to play the role of "Fido", begging for a bone.

The Marques is cruelly amused by the beggar's humiliation.

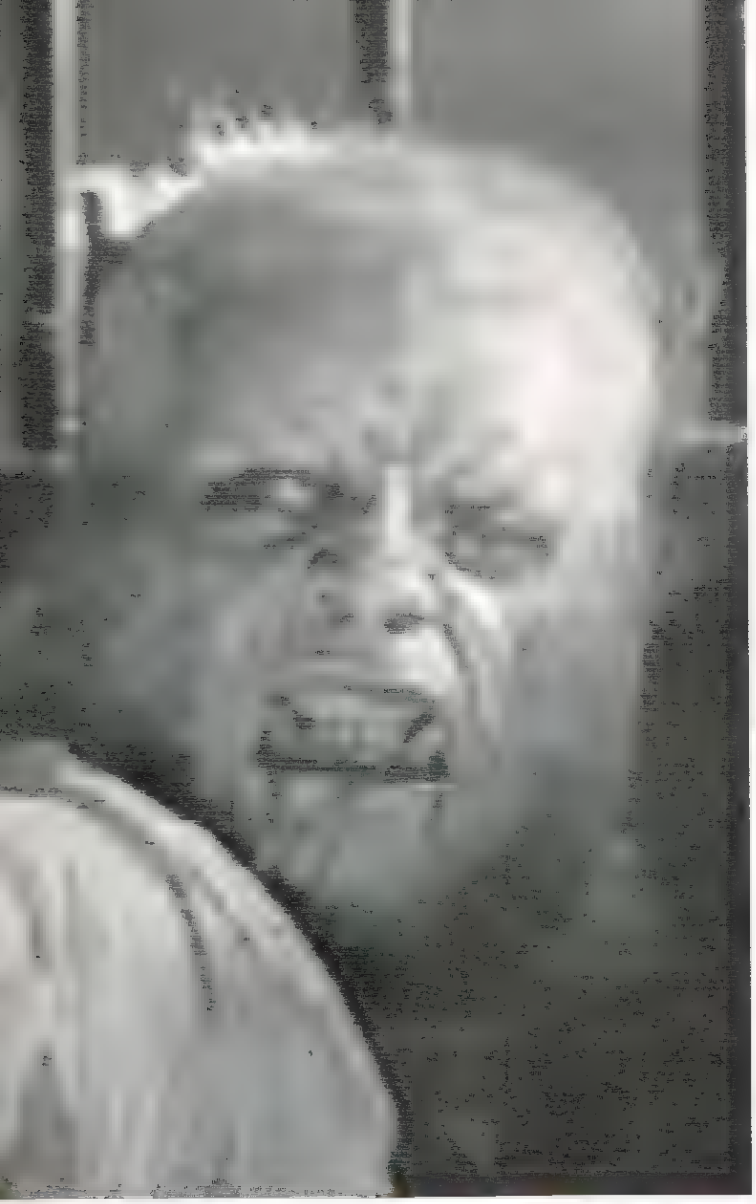
Regarding the beggar as little more than an animal, the Marques thinks nothing of detaining him for his further amusement. His menservants restrain him from leaving and cast him into the dungeon...the dwelling place of the Marques' hunting dogs.

In the darkness and dankness beneath the Castle, chained in a foul kennel and afforded no more consideration than an animal, the beggar begins to lose his human attributes and becomes canine!

house of horror

Treated like a wild beast...fed uncooked meat... hair never cut until it grows all over his head and face...the beggar begins to resemble the dogs that are his chief companions.

Caught in the act—Oliver Reed glares at his next victim as his body experiences the changes brought on by the rising of the full moon. (THE CURSE OF THE WEREWOLF, Hammer Films, 1961)



Full moon & empty arms...but not for long! Oliver Reed (above) is about to satisfy his bloodlust in the person of Michael Ripper, his unfortunate prison cell mate (look out below!).

Above, time passes pleasurably for the Marques; but below, the years drag by in vermin and despair for the dog-man.

A whole generation passes and still the Marques keeps the beggar prisoner.

One day when a mute young servant girl refuses the advances of the Marquee he has her thrown into the cell with the ravaged beggar.

It has been years since the beggar has been close to a woman and he cannot control himself. He attacks her savagely, dying of his own exertion. The servant girl escapes from the dungeon and, with vengeance in her heart, seeks out the Marques and stabs the life out him.

birth of a monster

Fleeing for her life from the Castle, the servant girl runs into the forest and, in her desperate flight, plunges into a lake, almost drowning. Rescued by a professor, Don Alfredo Carido, the girl is cared for by the professor's housekeeper.

On Christmas Eve a son is born to the servant girl, an infant boy whom she names Leon. The woman dies in childbirth and the orphan is adopted by Don Alfredo and Teresa.

Years pass. Leon is a lad of 6 when there is a series of vicious attacks on flocks of sheep in the neighborhood. The night watchman is ordered by the Mayor to shoot all wolves on sight. The first time a wolf is shot, Leon falls mysteriously ill. Upon examination, bullets are unaccountably found in the body of the little boy!

The local priest has a horrifying explanation: "The child," he says, "is only half human. He is . . . a werewolf."

manhood of a wolfman

The Caridos hope that loving care can help Leon overcome the curse of his father's blood and with their guidance he grows into a strong young man without further incident. He goes off to make his fortune, securing a job at the local vineyard. There, he falls in love with Christina, the daughter of the manager. Because she is betrothed to a nobleman, she meets Leon in secret.

One nite a fellow worker invites Leon to accompany him to the town bordello. In these sordid surroundings Leon falls strangely ill. The rising of the full moon brings the animal change over him and in his wolf-state he murders both his friend and one of the women of the house. In a panic, Leon returns to his stepfathers house.

Realizing the awful truth of his nature, Don Alfredo suggests a monastery may be the answer, but, in the meantime, Leon must be kept in chains night & day.

Leon declares "I would rather die than be chained like my father!" and runs away.

Christina in danger

In his misery and bewilderment Leon's foremost desire is to be with Christina, the girl he loves. But the full moon begins to rise when he is with her and, aware that the lunar rays will soon work a horrifying transformation in him, Leon flees from his fiancee in a state of pure animal terror. Blind panic.

Christina learns of Leon's curse yet she is not turned away.

The Old Man & the She—Yvonne Monlaur makes her point the hard way (in Anthony Dawson's back!)

She is certain that her love can defy even the fullness of the menacing moon. She plans to elope with him but the police apprehend him first and charge him with murder.

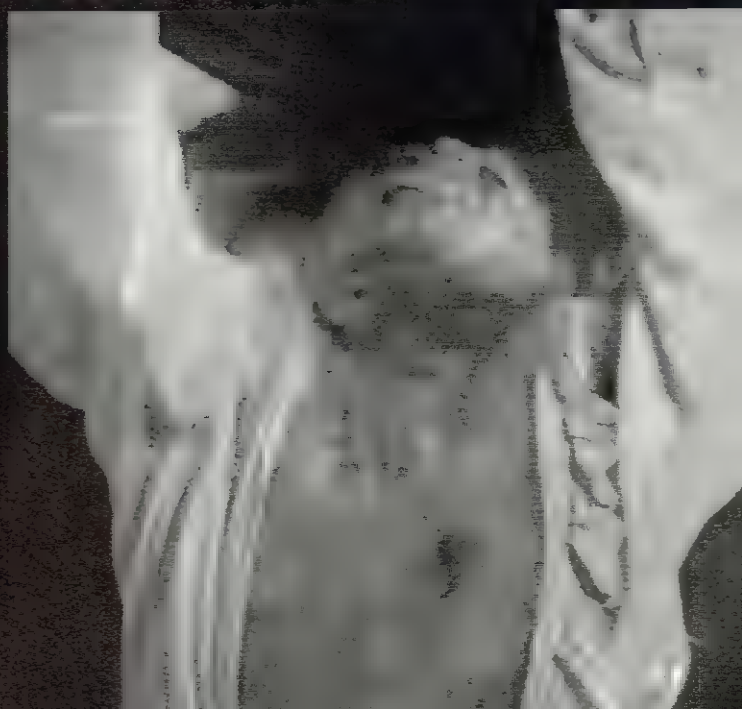
the werewolf's plight

Leon is detained in prison...a caged animal like his father. When Don Alfredo and Christine come to see him there, he pleads for his own death to release him from a life of torment. But the cycle is not so easily broken. The full moon rises and, with his superhuman strength, Leon the lycanthrope attacks his cellmate, then rips the barred door from his cell, hurling it with a snarl of rage upon the jailer.

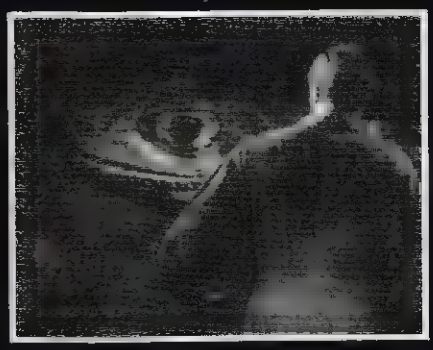
Now free, Leon climbs atop the roofs of the Main Square. While driven to rage, he retains enough of his human nature to know he can never return to the people he loves. He calls to his adopted father in the crowd below to shoot him with the silver bullet he knows to be in his gun.

Don Alfredo confronts his stepson and reluctantly fires. The lethal pellet pierces the hairy body of the wolf-man. Leon tumbles to the street below and...dies. The Curse has ended. Leon has found peace.

A silver bullet fired into the heart of the werewolf brings about his final peace.



KILLER DILLERS FROM SPACE



4 old sci-fi clunkers whose (prime) time has come!

by ray ferry

Considering I'm a science fiction fan, it may surprise you to know I'm not all that enthusiastic about the onslaught of modern technology. It's not that I'm anti-tech, but I'm increasingly disturbed by the mad rush to "improve" most everything with technowizardry. Everything today is faster, bigger, faster, leaner, faster and faster. Call me old-fashioned but there's something to be said for the less spohisticated but generally more charming ways of old. If I didn't believe that, this magazine wouldn't be in your hands right now.

But, as long as the technology exists to do something (anything!), someone is going to do it, like it or not.

(broad)cast your fate to the wind

Nowhere is the applied use of technology more blatant than in Television. With the advent of hundreds of channels, instant remotes, VCR's and the like, the medium assaults the viewer with millions of images a day...faster, bigger, faster, bolder, faster, leaner and faster. And a key ingredient in seducing the wandering eye is the applied use of color. Brilliant, saturated, candy counter color that offers a striking contrast to the grayed and dingy look of modern reality. PURE COLOR. Pure enticement.

the price is right

It's been a long-standing dictum in filling the endless hours of a broadcast day (remember when stations went off the air in the wee small hours of the morning? I wonder what ever happened to all that old footage of Navy planes flying to the strains of the Star Spangled Banner?) that Networks fill in time by running old Hollywood fare. They're cheap to get and nobody much remembers them enough to recognize the extent of cutting that's been done to accommodate the mainstay of TV—commercials.

While they've always been the object of mixed reactions, Television has had great success with programs that derive their entertainment from ridicule of one of Hollywood's bastard children—the no-budget horror/science fiction film—

All's weld that ends weld for Peter Graves as a trio of surgeons from outer space repair his broken body. (Opposite page) A giant lizard gives Graves the evil eye. (KILLERS FROM SPACE)

those quickly and cheaply made Box-Office Phantoms that proliferated in small town theaters and drive-ins in the 1950's. Even by the standards of the day, many of these films were downright dumb, but, believe it or not, kids, Dad (and very often Mom) got a thrill and even a chill while watching them back then...and now. Films that are so bad...they're good! They've been running on the tube regularly since the earliest days of broadcasting, quietly spinning their magic and providing audiences with dozens of opportunities to marvel at how many a Star of today managed to pay the rent way back when. So, they were fair game to be "improved" upon.

something old, something new...

Thus I was cautiouslyskeptical when I accepted an invitation from Rob Word, President of CST Featurization, to their Los Angeles studio to get a sneak preview of a new series which will air beginning this September on the NBC Network to be called BAD SCI-FI. The concept was simple enough—take some of these old clunkers and give them a new lease on life...Edit them (not Cut, but Edit), fix the soundtracks, and colorize them. Did he say Colorize??!!?!!

One thing that's undeniable is the process of digital colorization today can't be compared to the state-of-the-art some years ago. The colors are richer, with a wider pallette than the chalky pink, blue and brown tones which dominated early efforts.

In fact the main problem in colorizing seems to be the black & white originals themselves. To better understand the process, let me give an elementary explanation for those of you who might not be up on how "color" TV works.

metaluminence mutants

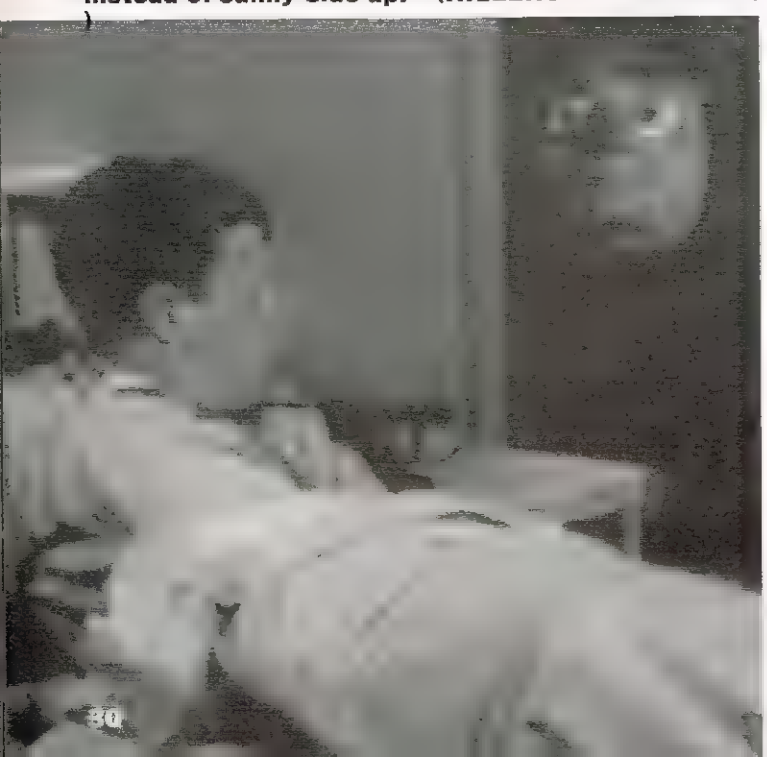
Because TV was looked upon as a novelty in the beginning, the first broadcasts were in Black & White. The technology existed very soon after to create a true electronic color signal, but by that time, there were already a substantial number of B&W sets in homes across the country. When the proposal was made by the TV industry to introduce color broadcasting, the FCC (Federal Communications Commission, the regulating body for broadcasters) ruled that any color transmissions must contain a signal that could still be received by the B&W standard. (The adopted system has a great deal of latitide in how color is interpreted by individual TV sets. The standard is called NTSC, after the National Television Standards Commission, known in the industry as *Never The Same Color.*) The engineers found a way to essentially "add" encoded color information in tandem with the basic Black & White signal. Color sets could translate the higher bandwidth of the color signal while the B&W sets "saw" only the monochrome (called Luminence) signal.

the eye of the beholder

All programs up until a few years ago (and most high-end productions today) originated on film which is projected by

Michael Mark tests his skill at counting beakers as Susan Cabot prepares to time him. THE WASP WOMAN)

"That does it. From now on I have my eggs scrambled instead of sunny-side up!" (KILLERS FROM SPACE)



a special unit (called a Film Chain) that alters the effective running speed of the 24 frames per second film standard to the 30 frames per second video stanndard. The reason is simple—film has a much wider sensitivity and range than video, resulting in a more earthereal image...the "film" look. Color film achieves this with 3 layers of dyes. But Black & White film is has an even wider sensitivity range allowing for great variety of tones, from soft and subtle grays to harsh, high contrasts.

Since the color information is a separate frequency and is carried along with the luminence signal in TV, it is possible to artificially "add" color where none exists. Sort of like adding a transparent "wash" over the picture. (You've probably seen old hand-tinted colored photographs...same idea.) The problem comes in when youconsider the original Black & White image. Since B&W film is shot to produce the right tonal range for a grayscale...that is solid black to solid white...and TV can only "read" a scale of about 80% black to 90% white, the colorization will appear chalky over the grayish whites and muddy over the grayish blacks. Added to that is the detail loss from not having original negatives.

the digit-eyes have it

The technology of digital colorization is quite remarkable. I had the opportunity to see the results screened on both a standard Television set and on a computer monitor and without question the monitor yielded a superior picture, prefacing the magnificent reproduction we can all look forward to in the not-too-distant digital home-TV future. The CST staff take great pains to translate the scenes into faux-Technicolor. Before colorizing actually begins, an art director works out the range of colors that will be used, based on a subjective analysis of the scene's contents, the location and atmosphere of the film. Modern digital colorization involves electronically trapping an area of the picture and then adding the proper colors, in varying shades, to the highlights, midtones and shadows. The computer enables the operator to work with greater ease by helping to keep track of the subtle changes in the subject's position as it moves from frame to frame and monitoring just where throughout the frame a given "gray value" exists, so the color can be properly distributed.

trim the fat

Among the first installments for NBC's BAD SCI-FI series include Roger Corman's THE WASP WOMAN, THE MONSTER FROM GREEN HELL (featuring DAY THE EARTH STOOD STILL actor Billy Gray) and KILLERS FROM SPACE (starring a pre-MISSION IMPOSSIBLE Peter Graves.) Perhaps of more importance than the colorization of these films (you can always turn the color on your set off if you want to see them as they were), is the editing and audio enhancements that have been made. The producers felt that since these films were shot quickly on less-than-shoestring budgets and edited long to meet the running times required for theatrical release, they suffer from problems which might not have been so obvious had they had more time & money behind them when made.

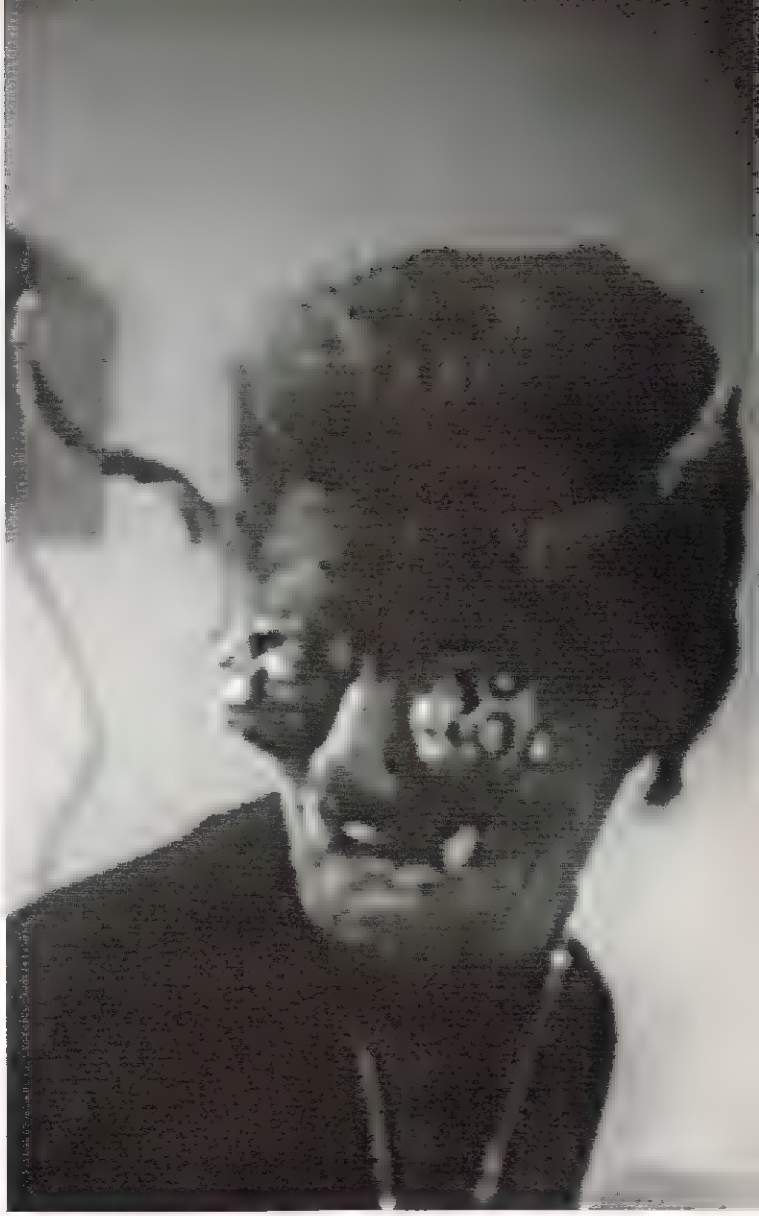
lean & mean

These new prints have been edited. Repeat—EDITED! From an average of 80 minutes to under 30 minutes! (And Forry thinks METROPOLIS was cut! But that's a story for another day.)

Sound effects have been judiciously inserted and backgound music tracks have been laid in to underscore the atmosphere of the scenes.

The versions I previewed contained no shadowy hecklers in the front row endlessly mouthing off the obvious in hopes of making at least one funny observation out of several dozen (without even giving the viewer the satisfaction of being able to dump a bag of popcorn over the offender's head), no clever captions, no host that even a moron would find distasteful.

It was argued that the trimmer edits and colorization will help introduce a new generation of viewers to these camp classics by giving them a comtemporary flair. It had been awhile since I'd seen some of these titles and my recollections were hazy yet I regret to say I found the new editing resulted in a film that can best be described as incoherant. Rather than underlining the film, the sound effects and music are rudely intrusive.



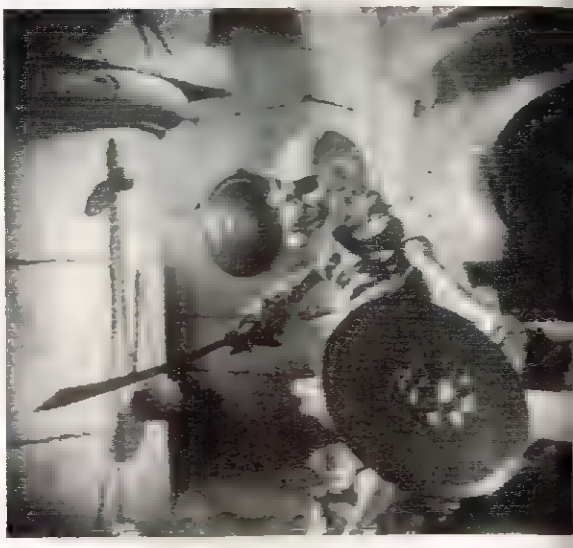
Susan Cabot redefines the American W.A.S.P.—Wearing A Silly Prostetic. (Roger Corman's THE WASP WOMAN, 1960)

gimme that ol' time reeligion

While I am fundimentaly opposed to colorization of any B&W films, perhaps the colorization alone might have had the desired effect on "modern" viewers. But the chop job only serves to make the originals seem that much better. (Come on, guys...leave well enough alone.) Watch the show if you're curious. But do yourself a favor afterward and rent the original, uncut, unaltered versions on video. Enjoy a bit of Horrorwood History, flaws and all. While there's something to be said for making these classics new, faster, leaner, bolder, etc., what has wound up on the cutting room floor is the film's soul.

Now if somebody is looking to make a really novel program, why not compile all that Navy Plane footage together and get a group to do a good rap version of the Star Bangled Banner!

THE MAN WITH THE GOLDEN ARMATURE!



Columbia Pictures Honors the World's Greatest Animagician With 3 Collector's Edition Laserdisks of his Sinbad Trilogy!

ray-dient creatures

Ray Harryhausen's greatest trick is levitation—he singlehandedly raised the craft of stop-motion animation to an Art. The creatures he created for films such as THE BEAST FROM 20,000 FATHOMS, JASON AND THE ARGONAUTS, MYSTERIOUS ISLAND, GWANGI, CLASH OF THE TITANS and IT CAME FROM BENEATH THE SEA are as real and alive as any human screen performer. While some may argue the technique of articulated model animation as being less smooth in its appearance on screen due to the crispness of individual frame exposures, it is, in fact, this very quality that often lends the perfect atmosphere of fantasy to the mythical marvels. Harryhausen's creatures LIVE! Each has its own, unique personality often defined by the same subtle gestures a human actor adds to make a character memorable.

Now, Columbia Pictures has released the first in an all new series of Harryhausen's films in Collector's Edition Laserdisk sets. The Sinbad Trilogy features THE 7TH VOYAGE OF SINBAD, THE GOLDEN VOYAGE OF SINBAD and SINBAD AND THE EYE OF THE TIGER.

myth, magic & monsters

A number of today's filmakers and fantasy film fans credit THE 7TH VOYAGE OF SINBAD as their inspirator. Captain Sinbad (Kerwin Mathews) seeks to marry the Princess Parisa (Kathryn Grant.) The evil magician Sokurah Torin Thatcher) requests Sinbad to provide him passage to the island of Collasa. When his request is denied, Sokurah casts a spell on the Princess, shrinking her to the size of a tiny doll. A Key ingredient of the antidote is the shell of a giant 2-headed bird that makes its nest on Collasa. Now, to restore the one he loves and prevent war between the empires, Sinbad and his crew must dare the impossible.

eye of the beholder

In a torrential rain, the sailors lash themselves to the ship to avoid giving in to the lure of the cries of the harpies on the jagged rocks around Collasa. Once they reach the shores of the island, they make their way through the treacherous Valley of the Cyclops—a one-horned, one eyed half man-half beast giant. The men stumble upon a cave rich with the treasure of previous ships that have visited the island...now the proud possession of the mammoth killers. Alerted by the yells of their discovery, a Cyclops pulls them from the cave and imprisons them in a cage. One by one the men are lashed to a spit and roasted alive. Sinbad enlists the help of the tiny Princess to release the latch on the cage and, in the battle of wits that follows, he blinds the Cyclops and sends him crashing to his death from the edge of a cliff.

fowl play

Later, when the band retrives the shell of a newly hatched bird from the nest of the giant Roc, they are attacked by the mother bird who carries Sinbad off in the grip of her talons.

(Top to Bottom) The Genie (Richard Eyer) reveals his fate to Kathryn Grant. The Cyclops cooks a member of Sinbad's crew for his lunchtime stew. Sinbad's men prepare to make their point to Dragon who guards the entrance to Sakura's cave. (Opposite Page, inset) The living skeleton attacks Sinbad. (THE 7TH VOYAGE OF SINBAD, Columbia, 1958)

(Opposite, top) Ray towers over the minature set of Sakura's Castle. To the right is the circlular staircase used in the skeleton's fight with Sinbad.

Mortally wounded by the giant arrow, the fire-breathing Dragon lunges toward the sky before collapsing. (THE 7TH VOYAGE OF SINBAD, Columbia, 1958)

and Sokurah and the Princess gone.

sokurah's promise

Sokurah's lair is hidden deep within a cave on the far side of the island. To gain entrance Sinbad must slip past a fire-breathing Dragon who guards the entrance. With the help of his new ally, Sinbad retracts the chain that holds the beast close to the walls and places Sinbad out of reach.

Sinbad confronts Sokurah and makes him fulfil his promise to restore the Princess to her normal size. While he keeps his word, Sokurah vows Sinbad will not leave the island with the magic lamp. Sokurah casts another spell, giving life to a skeleton which arms itself with a sword and attacks Sinbad.

Now, with the Princess at his side and still clutching the lamp, Sinbad flees the evil castle and makes his way for the shore and safety.

a blind bargain

Sokurah isn't defeated just yet. He stops Sinbad's escape by destroying a natural rock bridge that spans a river of lava below. Once again the power of the Genie provides a means of safety. Before continuing their way to the cave entrance, the Princess remembers her earlier meeting with the Genie inside the Lamp and the oracle decreeing his fate. To keep her promise to fulfill the prophecy, she throws the Lamp down into the fiery pit. Now, without the aid of the Genie's magic, the pair make their way back to the entrance to the cave.

escape from collasa

When another of the Cyclops confront them, Sinbad cuts the chain around the Dragon's neck and a fierce battle between the two giants begins. The distraction is enough to allow Sinbad and his Bride-to-Be to escape. They meet up with the rest of Sinbad's crew on the shore, with Sokurah and his flame throwing pet in hot pursuit. The crew constructs a giant crossbow and arrow which they fire into the chest of the attacking beast, finally killing it along with Sokurah, who is crushed under the giant's fall.

For generations to come, THE 7TH VOYAGE OF SINBAD will remain a consummate adventure for fantasy fans of all ages.

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THE GOLDEN DAYS OF SUSPENSE!

One of the best remembered of all mystery/thrill programs was "Suspense." Week after week, from June 1942 until September 1962 (944 broadcasts), this "outstanding theatre of thrills" kept a nation on the edge of their seats. For most of its 20 year run, Suspense was broadcast from the CBS-Columbia Square Studios on Sunset Boulevard in Hollywood.

roma wines presents...

Suspense was unlike any other program in radio history. "There was no set cast of characters, and each production stood on its own merit. After a brief time in New York (in 1942), the series moved to Hollywood where it stayed for the remainder of its long, successful run. In December 1943, Roma Wines picked up the sponsorship and remained with the show for six years, until Autolite Spark Plugs became the sponsor. Except for a brief time in 1948, Suspense was a half-hour Thursday night feature on the CBS Radio Network."

deadly dial

The most famous of all suspense programs was "Sorry Wrong Number," starring Agnes Moorhead. She first performed the Lucille Fletcher script on Suspense in 1943, and over the years that particular story was repeated for a total of 8 times. The radio show was so exciting that it was made into a motion picture, SORRY WRONG NUMBER, in 1948, starring Barbara Stanwyck.

stars galore

The stars who appeared on the program, including many horror film stars, read like a Who's Who of motion picture—Bela Lugosi, Elsa Lanchester, Orson Welles, Peter Lorre, Roddy McDowall and Vincent Price. Donald O'Connor, Judy Garland, Henry Morgan, Ozzie & Harriet, James Cagney, Robert Young, Danny Kaye, Ronald Coleman, Bette Davis, Ronald Reagan, William Holden, Jeff Chandler, Gregory Peck, James Mason, Bob Hope, Ralph Edwards, Red Skelton, Eddie Cantor, Milton Berle, Jack Benny, Phil Harris & Alice Faye, Dinah Shore and Fibber McGee & Molly.

While the show boasted dozens of celebrity stars, it had a core group of repeat performers who appeared numerous times on Suspense. Joseph Kearns, who appeared in hundreds of productions, in both starring and supporting roles was also the host on many programs as "The Man in Black," and later continued as the regular program host. The performer who appeared most often in a starring role was Agnes Moorhead (remembered by many young readers as Endora on the BEWITCHED TV show). She appeared in a total of 33 suspense broadcasts. Other "regulars" included Herbert Marshall (20); Joseph Cotton (18); Frank Lovejoy (18); William Conrad (16); Richard Widmark (14); Vincent Price (13); John Lund (13); Stacy Harris (11) and Cathy Lewis (11).

the sound of suspense

Suspense was broadcast from studio "B" at Columbia Square. Studio "B" was an audience studio but the Suspense program did not allow an audience. The actors, along with the sound men and orchestra, would appear on the stage and work to what was essentially an empty house. I once asked the producer-director (Elliott Lewis at the time) why they used an audience studio with no audience. His answer was that the acoustics in studio "B" produced the perfect sound for Suspense.

For additional information read *The Definitive Story and Complete Log of Suspense* by Ransy Widemiller and Chris Lembesis (available from Randy Eidemiller, 7700 Lampson Avenue, #37, Garden Grove, CA 92641. $23.00 including shipping and handling)

hear the horrors

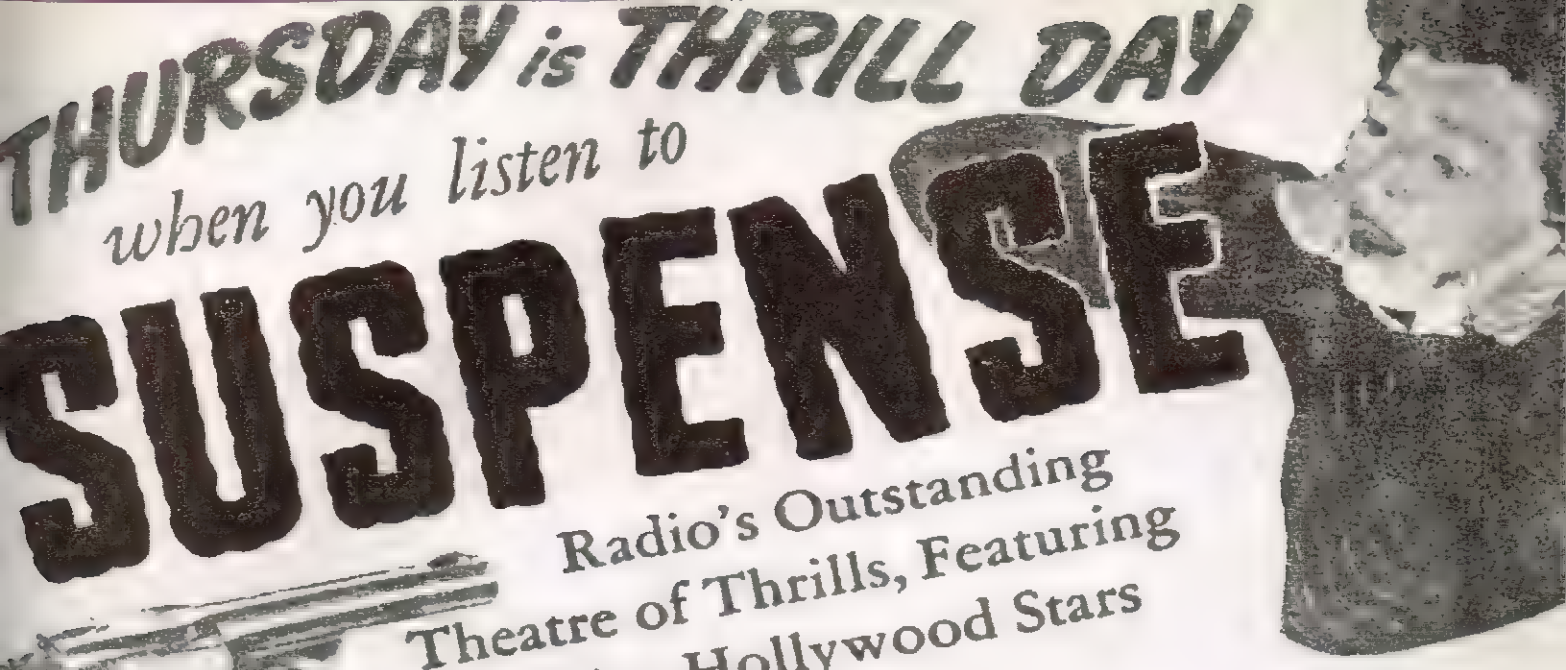
In response to the many requests we've had concerning this column, selected original "Suspense" radio programs (along with other radio classics of interest to horror enthusiasts) are being released on cassette tape in an exclusive new series from ***Famous Monsters of Filmland***. Unlike currently available tapes, this new series will feature full length program recordings made directly from Masters in the Frank Bresee Collection, with rare personal interviews added from Frank's outstanding GOLDEN DAYS OF RADIO series. Listeners will enjoy all the sound fidelity and richness that made these programs icons of live entertainment. See page 74 for details.

Frank Bresee's "Golden Days of Radio" is heard weekly around the world, celebrating its 28th year on the Armed Forces Radio Service. The Golden Days of Radio is also heard daily in the United States on the Yesterday USA Superstation. Write to Yesterday USA Superstation, 2001 Plymouth Rock, Richardson, TX 75081 for program listings.

THURSDAY is THRILL DAY

when you listen to

SUSPENSE



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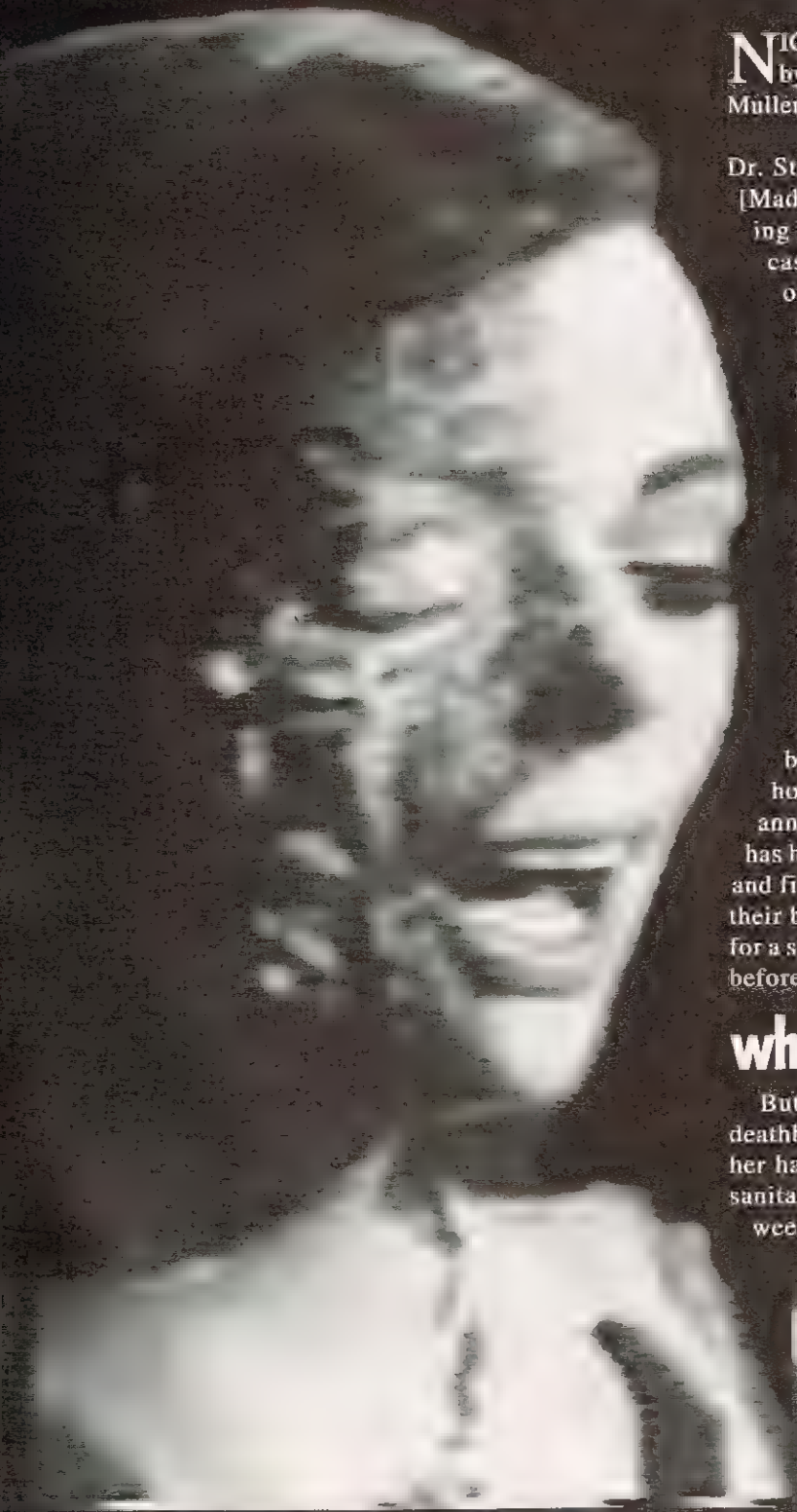


NIGHTMARE CASTLE 1965 Directed/Produced/co-written by Allan Grunewald [Mario Caiano] Barbara Steele, Paul Muller, Helga Line, Laurence Clift, Rik Battaglia

* * *

Dr. Stephen Arrowsmith (Paul Huller) is a scientist and M.D. [Mad Doctor, what else?] during the late 19th century, working in his laboratory in the depths of huge, gloomy Hammond castle. He carries out his experiments (we never really find out what they are...one of those things man... and the audience...were not meant to know, of-course) without interference. He lives the good life and has a beautiful, passionate wife, Muriel (Barbara Steele).

hanky-panky makes him cranky

Unfortunately, the good doctor is far from happy. In fact, he's feeling rather murderous. First of all, his wife Muriel is the one who has all the money in the family. Secondly, Arrowsmith has caught his wife getting it on with David, the estate handyman and gardener (now where have we heard that one before?) in the greenhouse. Arrowsmith has thought about getting rid of his wife from time to time (but then haven't most mad scientist-husbands?) with a little help from Solange, the old family housekeeper. Now he loses it and proceeds to show just how annoyed he is. Before you can swing a cat-and-nine-tails, he has his wife and her lover chained to the wall, beaten, tortured and finally electrocuted. As if this isn't enough, after he burns their bodies in the furnace, he uses the ashes as part of the soil for a strange, fleshy houseplant (waste not, want not...). But not before he removes their hearts...

where there's a will...

But his plans for the family fortune are stymied by his wife's deathbed taunt that she changed her will and left everything to her half-sister, Jenny, who has been spending some time in a sanitarium. But the scheming Arrowsmith has plans. Some weeks later, the doctor returns to the Hammond estate with a

CASTLE! or How To Murder Your Wife Without Really Trying

a famous monstereview by
eric hoffman & ray ferry

new bride. Jenny, who also happens to be a dead-ringer for Muriel, except that she's a blonde.

Waiting to greet them is an attractive, young housekeeper, Solange. It seems that in-between the time he did in his wife and set off to find Jenny, Arrowsmith used his dead-wife's blood (I told you waste not, want not, didn't I?) to make his aged housekeeper younger. The unholy duo's plan is to drive Jenny mad with the help of Arrowsmith's collection of drugs. But it looks as if Jenny is beating them to it. She seems to be going mad all on her own thanks to sounds in the night, such as the beating of a human heart, and apparent takeover by the ghost of her dead half-sister.

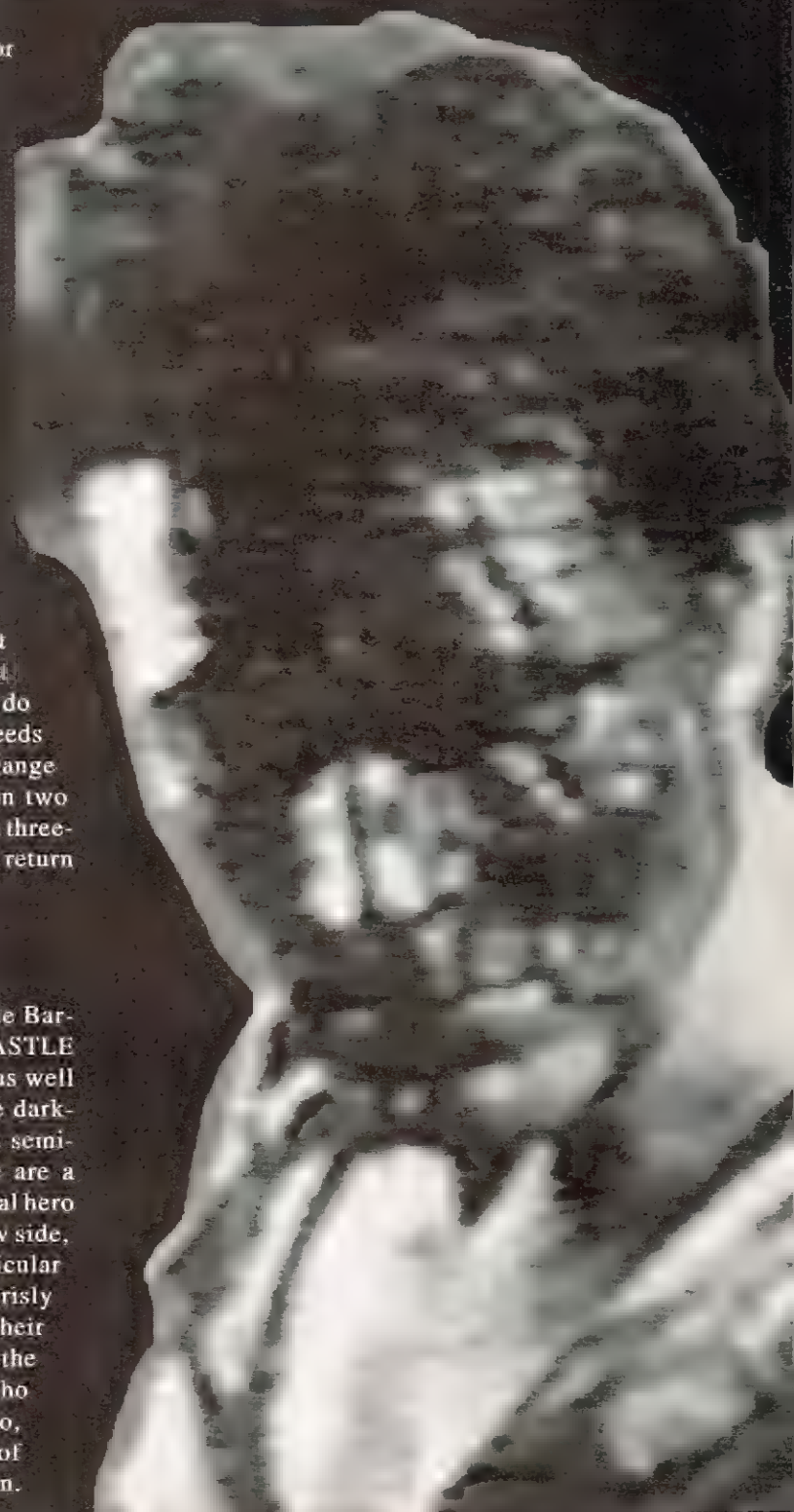
s'wonderful, s'marbeless

To make everything all nice and proper in order to get Jenny make it look as if Jenny is losing her marbles, her physician, Dr. Joyce, is sent for. It isn't long before he suspects that something is going on, but he doesn't believe the supernatural has anything do with it. At first.

It isn't long before Arrowsmith and Solange decide to do away with Jenny, after convincing Dr. Joyce that she needs a vacation with her husband. Jenny's blood will keep Solange young. But other forces have their own plans, and soon two hearts, hidden in the base of a statue, begin to beat. Not in three-quarter time, but in a desire for vengeance, and the dead return to take gruesome revenge upon the living...

horror, italian style

One of several Italian-made Gothic chillers that made Barbara Steele a favorite with terror fans, NIGHTMARE CASTLE has all the required elements of the gothic horror film, as well as giving viewers two Steeles for the price of one. The dark-haired, passionate Muriel and her frightened (but soon semi-possessed) sister, Jenny. Paul Muller and Helga Line are a proper pair of schemers, while Laurence Clift is the typical hero for this type of story. While it's pacing is a bit on the slow side, the film's black and white atmosphere, as well as particular scenes (especially the film's conclusion where the grisly shades of Steele and her lover Rik Battaglia wreak their revenge upon their murderer and his accomplice) help the story. The film's music score is by Ennio Morricone, who comes up with a main theme, usually played on the piano, that pops up repeatedly to either emphasize the majority of the moments when something ghostly or weird is going on.



the tale of Whale

the eccentric visionary director defined gothic horror!

by constantine nasr

Who exactly is James Whale? Those with any decent amount of film knowledge recall him as the director of the world's most remembered & glorified horror films, FRANKENSTEIN (1931) and its sequel BRIDE OF FRANKENSTEIN (1935). But there is far more to this man who has been hallowed by many as the greatest horror director of Hollywood's Golden Age.

unsurpassed

Whale was a genius of his day, a master of his art both visually & literally, stretching the periphery of his palette to create vivid & emotional pictures that have never been surpassed in over 60 years. It was his imagination that stirred the world's hearts both into fear & love, creating characters that were both human & inhuman. But, deep within his own soul, Whale was the disturbed man who was struggling with nature and questioning his own homosexuality on the screen. Whale was a passionate visionary who found a link between life & emotions that could be expressed thru the art of cinema.

birth of a director

Born on 22 July 1893 in Dudley, England. James Whale grew up in the household of a very religious mother and with the desire to fit in with the aristocracy of the time, both factors which would highly influence his work. Whale, who was a dreamer & artist since his youth, desired to escape into the society of the upper class and soon enrolled at an art academy, hoping to one day become a graphic artist & theater manager. At one time, he held a cartoonist position for the London *Bystander*. World War I beckoned him to serve a term of duty as a second lieutenant in the 7th Worcester Infantry Regiment, France. It was during his time as a prisoner at a POW camp in Holzminden, Germany, that he began to act in small plays and discover his desire to direct.

finding his forte

Upon returning to London, Whale joined several theater companies, hoping to get a break into the professional acting world. In time, he was performing Shakespeare with the Stratford-On-Avon Company, as well as acting in the various provincial theaters. He began designing sets and directing, and soon enough found himself his own theater to manage. He received his greatest acting praise for his portrayal of Charles Laughton's mad son in Hugh Walpole's macabre

Claude Rains (here pouring his heart out to Gloria Stuart) caught American moviegoers' eyes when Whale introduced him in THE INVISIBLE MAN. (Universal, 1933)

play, *The Man with the Red Hair* (1928). But directing was what he seemed to enjoy the most and it was also what his critics believed was his gift. He won praise for his direction of *Riverside Nights* in 1926 and he went on to restage, design and direct his claim to fame, 1928's *Journey's End.*

journey's beginning

Journey's End was Whale's ticket to Hollywood, for the play won praise that stretched to the American shore. He was called to the States to recreate the vivid play, written by R.C. Sherriff, the story of a tortured, alcoholic captain's painful experiences during World War I. The play was so successful that Whale was soon courted by Tiffany Studios in Hollywood to direct a film version, granting him complete power over the film. Whale was given an offer he couldn't refuse and soon made his exodus to the States, embarking on the first of many films that would prove his creative power.

the wild side

It was prior to his entrance in America that Whale suffered an experience that would haunt him the rest of his life. He had recently proposed marriage to Doris Zinkeisen, a stage designer whom Whale had met in London. The two became well-acquainted and even famous for their elegance at dancing the Tango. Whale, to his sad regret, was turned down, and he blamed the rejection on his wild lifestyle, which he believed was anything but normal. She was the only woman he ever loved, and thruout the rest of his life he would question his own necessity (as well as man's) to find the ideal woman. The burning desire for the love of the unnatural, which Whale often considered himself, was a theme that he would delve deep into in years to come.

hughes, harlow & hell

His arrival in Hollywood brought him great demand in the studios. He was quickly hired as a dialog director to gain experience. He is remembered for having been the acting coach for Jean Harlow, the "Blonde Bombshell," in her first film, Howard Hughes HELL'S ANGELS. Whale had a difficult time trying to pull out of Harlow a performance that just wasn't there. After long struggles of advice on being seductive, Whale remarked: "My dear girl, I can tell you how to be an actress but I cannot tell you how to be a woman."

tragic clive

Whale soon found himself behind the camera for his first picture, JOURNEY'S END (1930). He was determined to

give the film the same shocking realism that won the play so much praise. The vital step was the casting of Colin Clive, the British actor who recreated the role that won him fame on the stage. In fact, Clive had replaced Laurence Olivier as first choice in the role of the alcoholic captain. Clive, who would go on to become the maddest of mad scientists, was, tragically enough, a real life alcoholic and known for drinking himself into depression during shooting.

triumph

Carl "Junior" Laemmle, the vice president in charge of production at Universal, was so amazed by JOURNEY'S END that he announced the green light for production of his own war epic, ALL QUIET ON THE WESTERN FRONT (1930). The picture was Laemmle's first major success, critically & financially. ALL QUIET... received top honors, placing #2 in the "Ten Best" list of the *New York Times*, while JOURNEY'S END was ranked directly below at #3. Whale was named #8 in the category of "Best Directors," an outstanding position for a man who had directed a single picture. Needless to say, he was soon courted by every major studio in Hollywood but in the end it was Universal that was able to charm the Briton into joining their ranks.

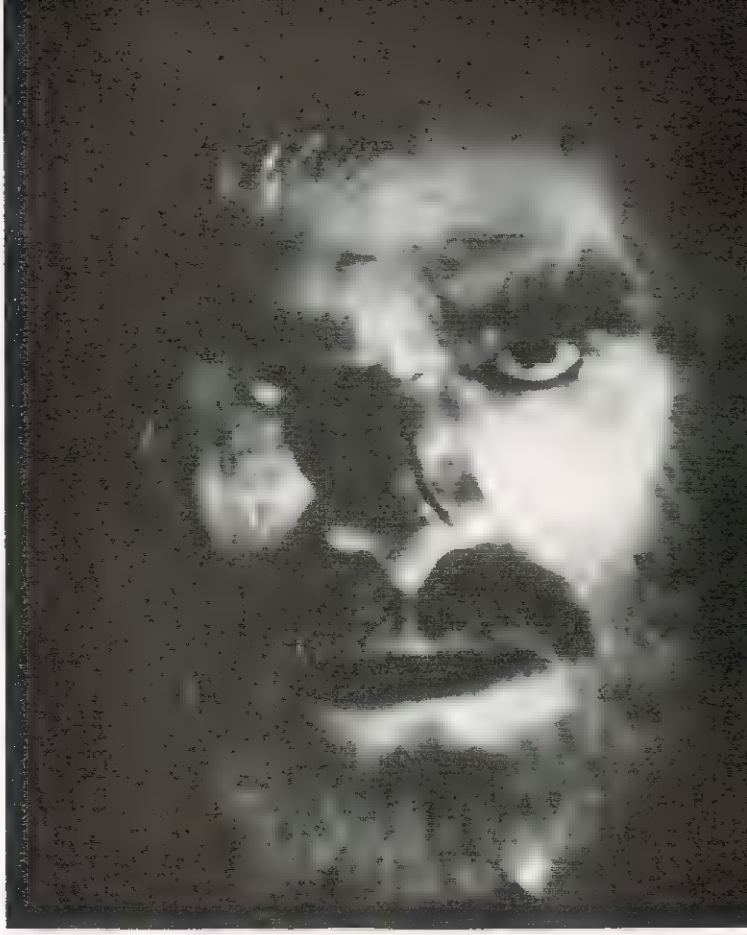
bridge to fame

Universal's generous offer was a 5 year contract, as well as top seniority over its entire board of directors, which included William Wyler, Tod Browning and Lewis Milestone (who had directed ALL QUIET...). In light of all his blessings, Whale did not falter in moving on to new projects. He was pleased with Universal's offer of freedom and soon chose to adapt Robert E. Sherwood's play, *Waterloo Bridge*, for the silver screen. Production of the film began in May 1931 and Whale cast the beautiful young Mae Clarke as the lead, playing a street walker caught up in the ravages of World War I. He saw in her character of Myra the very outcast & misunderstood human that he had seen in Clive's Captain Stanhope. He would again succeed in pulling together a film that was charmed by his complete control.

WATERLOO BRIDGE (1931), as expected, was a huge success and Whale was soon nicknamed "the Ace of Universal." But he was restless with directing war films and desired a new project to stir his passion. The benefits of his contract gave him the power to choose any script that the company owned and Whale's eye soon caught hold of the film he would be eternally remembered for: FRANKENSTEIN.

monstrous project

Whale entered the scene well into the film's later stages of development. The original conceiver of the film was French director Robert Florey, who also had a film deal with Universal. Shelley's book was only one of his current projects, but it was also the one he had set his heart on to direct. He & screenwriter Garrett Fort developed a script based on a treatment written by John Balderston (who had adapted his own "Dracula" play into a film earlier that year). Whale believed that FRANKENSTEIN was meant to be his: "I



Karloff as Morgan, the brute-mute butler (in another masterful Jack Pierce makeup.)

Ernest Thesiger begs his guests to "have a po-tay-to." Both fotos from THE OLD, DARK HOUSE, (Universal, 1932) recently playing on the American Movie Classics Cable Channel. Watch for it.

Dark justice—Whale's vision of Henry Frankenstein's punishment for failing the responsibility that godhood brings...that he should suffer the lonely torment as his creature. (Publicity still for FRANKENSTEIN, Universal, 1931)

(Insert) The Monster directs his wrath to Elizabeth (Mae Clarke) on the eve of her wedding. (FRANKENSTEIN, Universal, 1931) Mainstream audiences may best remember Ms. Clarke as the face on the receiving end of James Cagney's grapefruit in PUBLIC ENEMY.

chose Frankenstein out of about 30 available stories because it was the strongest meat and gave me a chance to dabble in the macabre. I thought it would be an amusing thing to try to make what everybody knows to be a physical impossibility into the almost believable for 60 minutes. A director must be pretty bad if he can't get a thrill out of war, murder, robbery. FRANKENSTEIN was a sensational story and had a chance to become a sensational picture. It offered fine pictorial possibilities, had 2 grand characterizations, and dealt with a subject which might go anywhere--and that is part of the fun of making pictures."

florey's fury

Florey was infuriated at Whale's attempt [illegible] his picture. [illegible] finished shooting test footage with Universal's [illegible] master of horror, Bela Lugosi, [illegible] exactly thrilled by his new assignment anyway. Lugosi, who couldn't bear to hide his unique features behind heavy amounts of makeup, believed the part wasn't suitable for his acting talents. "You don't need an actor for that part!" said Lugosi. "Anybody can moan & grunt! I need a challenging part, a part where I CAN ACT!" Demanding that justice be served, Florey referred to his contract as evidence, only to find that it did not specify which film he would direct. Angrily, Florey accepted his situation, and he & Lugosi would both exit to make

Dr. Frankenstein & his hunchbacked assistant prepare to claim the body of a hanged criminal for parts. (Opposite) Dwight Frye as Fritz. (FRANKENSTEIN, Universal, 1931)

stylistic yet rather unfaithful adaptation of Edgar Allan Poe's MURDERS IN THE RUE MORGUE (1932). To add insult to injury, Florey's name was not even given writing credits to the film that he so rightfully earned.

search for perfection

Whale then embarked on the creation of his own monster, a picture renowned for its horror prowess all over the world. First, he took Florey's screen play and had it rewritten by Francis Edwards Faragoh, demanding that the gruesome horror be matched with a new element of sympathy. It was this sympathy for the monster and his unfortunate nature that enabled Whale to find a link between himself and his character. This was not to be just any other horror film but a landmark tragedy of man & monster. Once his new script was to his liking, Whale set out to find the perfect cast.

Many consider FRANKENSTEIN's cast a near-perfect selection. Altho rumors of Leslie Howard as Dr. Frankenstein were rampant around Universal, Whale was insistent on his choice of Colin Clive as the lead. Like his part of the captain in JOURNEY'S END, Clive would succeed in bringing to life a tortured & sympathetic soul, a man who was at odds with life & death. Like Clive, Mae Clarke was chosen for her successful relationship with Whale and was cast in the role of Elizabeth. Two character actors who proved their worth in Browning's DRACULA were Edward Van Sloan & Dwight Frye. Van Sloan, the aristocratic actor who played Van Helsing, now found himself as Frankenstein's mentor, Dr. Waldman. Frye, whose almost sadistic portrayal of Renfield was well-received, would become famous for his maniacal hunchback, Fritz.

close encounter

But Whale's primary concern was to find the right actor to portray his monster, one whose face could simply express the emotions thru the screen.

The actor Whale found was 44-year-old Boris Karloff. Karloff, who had been working in Hollywood for almost 20 years, had yet to make his big break. Little did he realize what the future held in store for him when he first met the determined Whale. Karloff recalled his first encounter: "James Whale, the director...was lunching at nearby table. Suddenly he caught my eye and beckoned me over. I leapt--he was the most important director on the lot. He asked me to sit down. I did, holding my breath, and then he said, "Your face has startling possibilities." I

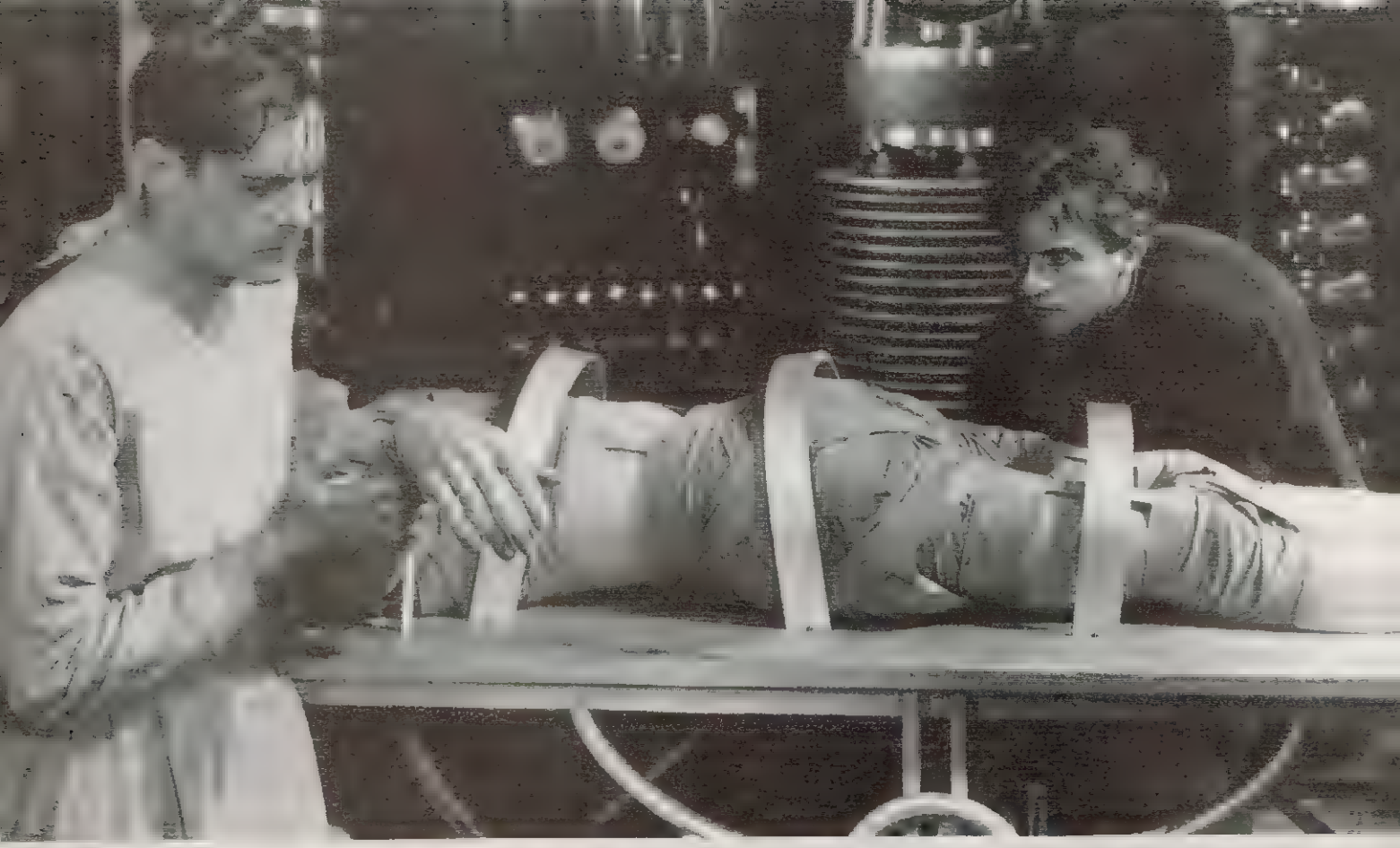
cast my eyes down modestly and then he said, "I'd like you to test for the Monster in FRANKENSTEIN."

Whale saw those possibilities and gave Karloff over to makeup artist Jack Pierce to create the right look for the monster. Whale had chosen well, for not only did he & Pierce create an image that would become synonymous with the name Frankenstein, but he gave the world the talents of a man whose name alone invoked fear. KARLOFF

temptation

Whale deliberately used the characters of Frankenstein and his monster as a parallel to his own life. The film's theme deals with man tempted by the powers of God and the resulting effects of his curious nature. In his experiments, Frankenstein has unleashed a monster, a creature that was envisioned to be the perfect man. However, Whale shows that man is as irresponsible for this abomination as God is for creating the miscasts of the world. Some have also argued that Whale, represented by the monster, is quite possibly the miscast, referring to his homosexuality, and is asking for his maker to take responsibility for his creation. In any case, Whale definitely pits man against God while trying to break free from his maker at the same time.

Whale does indeed demonstrate that the creation doesn't need its maker in the final sequence of FRANKENSTEIN. Henry and the monster meet face to face and the creature isn't sympathetic any more; he's angry, disgusted at being wounded & forsaken. Like Whale, he has accepted who he is and doesn't feel the necessity of answering to his maker. He kills his creator, even though this means his



"No blood, no decay...just a few stitches." Whale's version of the Shelley classic may not be a literal translation but no cinemadaption to date has matched its magnetism. (FRANKENSTEIN, Universal, 1931)

own death (the villagers burn down the windmill with him inside), and by doing so has rejected any hope of salvation. Both characters must feel the impact of their actions and, as Whale perceives, death is the only solution.

next step

FRANKENSTEIN was a tremendous success, overtaking DRACULA in profits and setting the standard for horror films to come. Even without a musical score, the film, full of visual imagery & bizarre aesthetic cinematography, was a triumph for Whale, who displayed his artistic vision while managing to create a blockbuster. The film also catapulted Karloff to star status, even tho he received 4th billing. Laemmle was delighted with his new power director, and even in the wake of censorship of many vital scenes, the picture received many honors, even playing at the very first Venice Film Festival in 1932.

In the wake of all his success, Whale was not about to rest on his laurels and soon announced plans for his next picture. In January 1932 he began development for a romance, a definite departure from his current style.

THE IMPATIENT MAIDEN (1932) was a fine film, according to many critics, but not in any way the blockbuster that FRANKENSTEIN was. Starring Mae Clarke & Lew Ayres as a pair of mismatched lovers, it is noted for Whale's obvious technical mastery but hardly much more. Universal decided that Jimmy Whale was more interesting when he gave his audiences something to cringe at, and they moved him back into the darker side of the cinema.

dark indeed

Whale found his interest in a quirky little thriller novel by J.B. Priestley entitled *Benighted*. As with all of Whale's projects, the book had "possibilities," an ingredient that Whale would often doctor up and perfect in the process of fitting it to the screen. Employing longtime friend & screenwriter R.C. Sherriff for the cinemadaptation, Whale insisted on mixing strong doses of blackhumor & thrills in an even flow, with hopes of creating a Gothic atmosphere. Once the screenplay was to his liking (as all his scripts were), Whale began toying around with casting.

Universal had high hopes for Boris Karloff. Both Laemmle & Whale wanted to use him in the film, altho his full measure of abilities was not yet tested. Whale, in a smart move, gave Karloff the part of Morgan, the mute butler, a role that was generous but not enough to merit star billing. Karloff did the best he could with what was almost a guest appearance, and it gave him another chance to instill fear in his ever-faithful audiences. Turning back to his stable of fellow London thespians, Whale's cast for THE OLD, DARK HOUSE included Gloria Stuart, Raymond Massey, Eva Moore and good friend Charles Laughton (in one of his first American films). However, it was Ernest Thesiger, a brilliant character actor, who stole the show as the cynical Horace Femm. Three years later, Whale would remember Thesiger's performance when casting BRIDE OF FRANKENSTEIN, the sequel to his 1931 success.

Don't miss the continuation of the extraordinary career of James Whale including the making of his Masterpiece, THE BRIDE OF FRANKENSTEIN, in FAMOUS MONSTERS #210.

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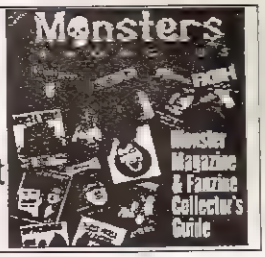

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THE RETURN OF DR. X

bogey in a "z-" pic?

by deborah painter

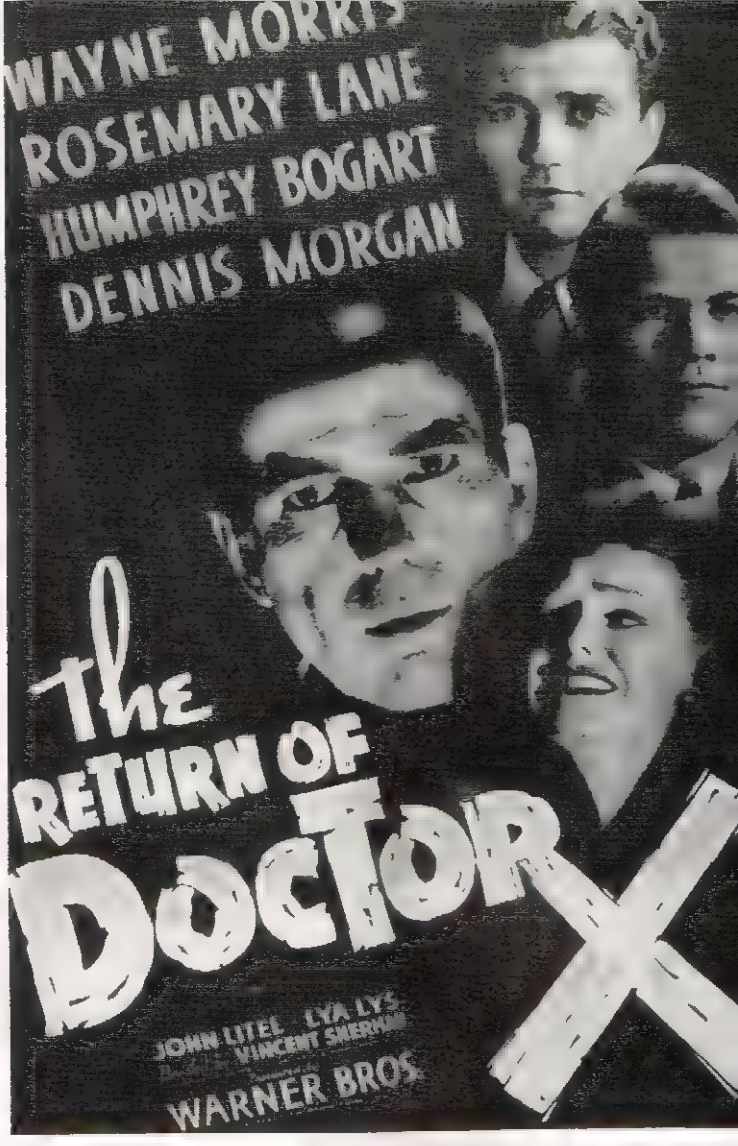
Bogey as a prospector in the Sierra Madre... "Bogey" as a tough-guy detective... "Bogey" as the hard-drinking captain of a steamer plying African rivers... these are the kinds of Bogart roles familiar to the majority of the movie-viewing public.

But "Bogey" as a zombie?

Released on November 22, 1939, the horror-comedy THE RETURN OF DOCTOR X was not a sequel to DOCTOR X starring Fay Wray & Lionel Atwill. The latter concerned itself with a cannibal portrayed by Preston Foster.

dual docs

Two doctors figure in THE RETURN OF DOCTOR X: the executed physician Dr. Quesne and a hematologist named Dr. Flegg.



(Left) There's nothing like a little grey hair to make a man extinguished...er, distinguished. (Right) The onesheet for THE RETURN OF DR. X (Courtesy Ron Borst Collection)

cast

Marshall Quesne (alias Dr. Xavier)..... Humphrey Bogart
Joan Vance (pretty nurse)..... Rosemary Lane
Francis Flegg (slightly mad scientist)..... John Litel
Angela Merrova (exotic dancer turned quasi-zombie)... Lya Lys
Ray Kincaid (bold detective)..... Charles Wilson
Sgt. Moran (detective sergeant)..... Jack Mower
Pink (lowbrow comic relief)..... Huntz Hall
Michael Rhodes (young intern)..... Dennis Morgan
Walter Barnett (cub reporter)..... Wayne Morris
His editor..... Joe Crehan
Miss Sweetman (secretary)..... Vera Lewis
Chairman..... Howard Hickman
Undertaker..... Olin Howland
Guide..... Arthur Aylesworth
Hotel Manager..... Creighton Hale*
Rodgers ..... John Dirgley
Interne..... Glenn Langan**

WITH: De Wolf Hopper, Ian Wolfe,*** Virginia Brissac, George Reeves (Superman!) & Ed Chandler.

PRODUCER: Jack Warner. DIRECTOR: Vincent Sherman. SCREENPLAY: Lee Katz, from a story by William J. Makin, "The Doctor's Secret." PHOTOGRAPHY: Bryan Foy. Photographed in sepiatone. RUNNING TIME: 60 minutes. A WARNER BROS. PRODUCTION.

the blood is the life

Francis Flegg is a specialist in hematology, the study of blood & the blood-producing liver. His goal is to perfect a chemical substitute for blood. His motives are honorable if his methods are more than a bit questionable.

When a major stumbling-block is thrown in his path to success--the lack of legally obtainable human subjects--he secretly arranges for an illegal one. Soon after his execution for the crime of child murder, Marshall Quesne's veins & arteries once more throb with life.

a "tav"

The once-dead medic finds that he must have a constant supply of organic blood from transfusions if he is to remain alive. In essence he has become a technological age vampire.

Curiously enough, the only suitable blood comes from young females. It does not disturb the killer in the least that the women

Did Boris & Bogey go to the same salon? Only their scare dresser knows for sure. Boris' "do" was seen in THE WALKING DEAD (1935). Marguerite Churchill tries to help him get through a really bad hair day.

must die so that he may live.

So that the crime of using Quesne's corpse will remain under wraps, the blood specialist aids the killer as he adds body after body to his list of victims.

fired

Eager young reporter Walter Barnett falls into the thick of things quite by accident and thereafter attempts to solve the mystery behind the recent spate of deaths. His notion of a "vampire" serves to get him fired by his editor.

amateur undertakers

Undaunted, Barnett & his friend, an intern who thinks the reporter might be partially correct, proceed with their investigation. It proves to be quite an "undertaking" when the men have to dig up someone whom they thought to be the culprit, then, discouraged, leave the hole to be filled by a very disgruntled cemetery undertaker.

who'll stop the reign?

In an anticlimax an innocent young woman is saved from the scalpel in the nick of time and Dr. Quesne's macabre career is ended permanently.

a variety of reviews

Said one *Variety* reviewer, "Addicts of the gory and the macabre should get a kick out of this chip off the Frankenstein block...hardly any detail of the shocker school is overlooked...John Litel carves out a crack characterization as the laboratory genius touched with madness."

Recalling Karloff's THE WALKING DEAD, a critic for *The New York Times* observed, "The resuscitation of the dead is a cinematic commonplace these days; the real problem is to get the boys to do something dramatically constructive after you have got them out of the trenches. Once they return from that bourne from which the traffic grows more congested daily, they usually tend to lead a life of crime, and to look like something which has literally been dug up. Humphrey Bogart--an interesting new face among the posthumous fraternity--is no exception...Languid, hollow-cheeked, and pallid, the doc would certainly never take any beauty prizes, a fact which somewhat complicates his need for young, attractive blood donors like Rosemary Lane."

—END

Seen in *SEVEN FOOTPRINTS TO SATAN **THE AMAZING COLOSSAL MAN ***MAD LOVE

HORRORWOOD'S POTENT PERSONALITIES

He is best known to horror fans as the ill-fated Dr. Glendon...a scientist cursed by the mark of the beast—the screen's first starring lycanthrope. But fans can also appreciate actor Henry Hull in Jules Verne's MASTER OF THE WORLD and Tod Browning's MIRACLES FOR SALE. Pictured above is one of Hull's early publicity portraits taken 'way back in 1929!

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monsteryarns from the prolific pens of our readers

What I looked for in selecting the First Place story submitted in the contest was Originality. And that is certainly the Essential Nature of the story you are about to read. I have been reading science fiction since 1926 and this combination sci-fi/filmonster tale definitely appeals in both genres.

Incidentally, thanks Greg for allowing me to live till the age of 96, although I'm opting for 100. After all, your story is only a pleasant fantasy.

ESSENTIAL NATURE

by Greg Kulon

A product sold by Captain Company couldn't really be evil, could it? Sure, the process is banned in a dozen countries and both the Vatican and King William have declared it immoral. Even several past U.S. Presidents have left a legacy of shame because of it. Given that, however, I still had to believe the advertisements.

As I understand it, all it really does is to electronically capture the imprint, the essential nature, of a human being at the moment of his death. When you play it back, you don't read the mind of the deceased or relive his memories. You can, however, get an impression of the individual's character, and that is why so many people are scared. Imagine what happens to a powerful organization when the un-edited character of its greatest heroes, its distinguished leaders, becomes public knowledge. I am sure that it is this pettiness of men, and not the process, which is the greater wrong.

With this rationale in mind, my friends and I ordered the Famous Monsters Special; the imprints of Forry, Harryhausen and Bradbury. Ever since the first of the trio passed away in 2012, we have been sorely missing the annual gathering of fans. Now, the chance to once again encounter their essence before our closing days must be worth the cost.

When we had all gathered, we decided to experience Forry first, since he would normally open the convention. As my friends donned the headgear, I was struck with trepidation. Would my heroes fall as so many kings, presidents, senators and holy men

before them? I held off hitting the switch, and glanced at the look of anticipation of my friends' faces. They were ready, while I was not.

Trembling, I removed my headgear and hit the PLAY button. My friends' eyes closed simultaneously and the expression fell from their faces. I tried to extract some information from them, some assurance that I wouldn't be crushed. Was there a twitch, a smile, a frown? I couldn't tell. It was funny, but although the wires sprouting from their heads made me think of them as kin to Medusa, it was they who were turned to stone and not the watcher.

Pulling together my strength, I attached the gear. Although I expected an overwhelming rush of images, the feelings started out much more subtle than that. A warm theater, shades of gray flickering on the screen, the soft voice of a nearby grandparent, and a family that stretched centuries fore and aft among alternate worlds. Included was a collection of sinister yet somehow friendly and misunderstood creations. With a pinch of adolescent cravings, we recognized the character from our past.

As the second track started, I was sure to encounter ravaging Cyclopes, dueling skeletons and a horde of mythological beasts. That's what I thought anyway. The feeling was more a sense of reverence, an almost addictive awe lost among the great dark depths of an immense forest. Spots of interest were highlighted by small beams of light breaking through the upper foliage but it was clear that these were not the full object of the admiration. In the distance, high atop his mountain, the ape-king proclaimed his dominance over his subjects with a roar, untouched in his nobility save for the slight breeze rippling through his fur.

On the third track, we were flooded with images. Actually, the deluge embraced us with sounds and smells, words and feelings. Past a hot summer day and new tennis shoes, chilled October nights in the shadows of a ravine, and beyond the echoes of a lonely cry from millions of years past and thousands of fathoms deep, the torrent flung us forward and backward, high and low. To be invisible, to check the thumps in the attic, to sniff a dandelion, to learn a book or to build Paris in your garage was home to this mind.

As the tracks ended we kept some portion of these feelings close to our soul. Forget our pacemakers, canes and lung implants. Forget power players who would destroy this gift. We knew where we stood in life. We were young again.

* * *

Congratulations to our 2nd Place Winner JEFFREY H ROBERTS for his O. Henry type filmonster story. I'm pleased to confess that the ending took me by surprise. I only wish it were true that I was responsible for—well, you read it and chuckle.

DESTINY MATINEE

by Jeffrey H Roberts

It was the sort of bright, pure sunshine which was only possible on a Saturday morning in the San Francisco of 1926, and it heralded another weekend's worth of dreams for the young boy who, with his grandparents in tow, strolled down what was for him a Boulevard of Miracles; after all, many of the city's finest movie palaces were all around him. His grandparents had been known to take the boy to as many as 7 movies in a single day, but this particular Saturday promised a special treat: a new Lon Chaney picture at the Paramount! The actor was the boy's favorite, so the

"As my friends donned the headgear, I was struck with trepidation. Would my heroes fall as so many kings, presidents, senators and holy men before them?" Scene suggested by this still from BRAINSTORM. (1983)

opening of each new Chaney picture was cause for celebration, including a late-morning stop at Dougherty's Ice Cream Parlor. The boy listened to the cheerful jingle of the bell above the door as the trio entered, and then happily slid up and onto a shiny chrome stool at the counter. The grandfather tossed a coin to Dougherty, the jovial red-haired proprietor, who had seen this scene before.

"Give the boy anything he wants!" Grandfather winked.

"Sure thing, George. And how is Mrs. Wyman today."

"Just fine, Mr. Dougherty," Grandmother chimed in, smiling her warm smile.

"Do us a favor, will you, Dougherty? Keep an eye on the boy for us. We have to step out but won't be gone a minute."

"Sure, sure. Be glad to keep an eye on 'im. Take yer time, folks."

"Thanks, Dougherty. Now behave yourself, young man," Grandfather winked, and quickly he and his wife were gone.

Dougherty regarded the departing figures, then fixed his gaze on a man wearing a large-brimmed cap and spectacles who was seated at the next stool. "Angelic couple, they," Dougherty added. The man smiled back and then glanced down at the boy sitting next to him. The boy was obviously consumed with more urgent thoughts than ice cream. Dougherty slid a chocolate malt onto the counter. "So you'll be goin' off to the picture show today?"

"Sure am. We're going to see the new Lon Chaney movie," the boy said dreamily, but his reverie was broken when the man seated next to him spoke.

"Chaney, eh? Isn't he the fellow who does those weird characters."

The boy bolted up in his seat, indignant. "Weird? No! They're different, that's all. Kind of special."

"Well," the man said wryly, "I hear they give folks

"He makes you forget about the makeup and...you just always care about who he's playing, not about the makeup!" said the youngster about his favorite actor, Lon Chaney, seen here as a legless man in THE PENALTY.

bad dreams."

Now the boy had heard enough. "Not me," he protested, "and I saw *Phantom of the Opera* twice! It was swell! And the *Hunchback of Notre Dame*!" And the *Miracle Man*, and...," the boy breathed heavily, his eyes grown wide with emotion, "they were all swell!"

"Okay, young fella, easy now, I believe you! But just what is it about this Chaney fellow anyway? Why, with all that makeup, half the time you can't even tell it's him."

The boy sputtered. "But that's just it, Mister! You can always tell. He makes you forget about the makeup and...you just always care about who he's playing, not about the makeup!" Then the boy grew quiet, lowered his chin to his chest, and added in a small voice, "I always care."

Then the man swiveled to face the boy. "Maybe...you've got something there, kid" he said, and gently laid a hand on the boy's trembling shoulder. The boy, still embarrassed, didn't look up but a smile crossed his face anyway.

Just then the door sounded its familiar jingle and the Wymans appeared, both carrying a small bundle from the shop next door. "Well, now, Forry-boy, how was the malt today?" Grandfather asked "Oh, fine. I was just telling this man about Lon Chaney!"

"Now why am I not at all surprised? I hope he hasn't pestered you too much, friend."

"Not at all. That's some boy you have there."

"Oh, we know, believe me," Grandmother chuckled.

The boy slid from his perch. "Can we go now, Mom-daddy?" he asked.

"Okay then, we're off. Thanks, Dougherty! Be seeing you."

The door swung shut with a last jingle. The two men exchanged glances, then Dougherty spoke up. "Well, by golly, it'll be a dollar I'll be owin' ya, then!"

The man smiled and slightly shook his head. "Forget about our little wager, Dougherty."

"Never ya mind, then. We had a bet fair and square that nobody'd recognize ya today, and if that lad didn't know who ya were, nobody will...Mr. Lon Chaney!"

Lon Chaney smiled at his friend. "Dougherty, you know it's funny. I can often go out unnoticed outside of Hollywood, 'cause folks aren't used to me out of makeup. Like I've said before,

between pictures there is no Lon Chaney. That's why I came out here today. I needed to get out of town for awhile to sort of clear my head. You know lately I've had second thoughts about doing too many more of these mystery parts. As much I enjoy doing them, they sure take their toll on me."

As if to illustrate his point, Lon reached up and rubbed his sore neck, then continued, "Now Metro's got this vampire detective story for me. Strong stuff, but to be honest I wasn't sure I was going to do it. But talking to that boy just now...helped me realize just how important the roles I play really are. He knows, Dougherty, that boy knows! He sees to...well, the heart of the character, not just the ghoulish makeup."

Lon tugged resolutely on the brim of his cap. "That boy understands that I'm more than just some...famous monster." And then he grinned as he thought of the grandmother and the grandfather...and of the boy, who, clutched by cool darkness, would soon be awash in his own special world of wonder.

* * *

Last, but not least, we Award our 3rd Place Honors to SPENCER D. STRACK for his First Person vampire short. My only thought concerning its surprise conclusion: perhaps I should have run this under a pseudonym to protect the author from the wrath of-- Well, I'll leave you to find out for yourself. I'm sure we all feel much the same way.

I AM ONE

by Spencer D. Strack

During infancy, parents lie to their children. Lying is the only way to "trick" the child into leaving the innocent womb of childhood and entering adulthood.

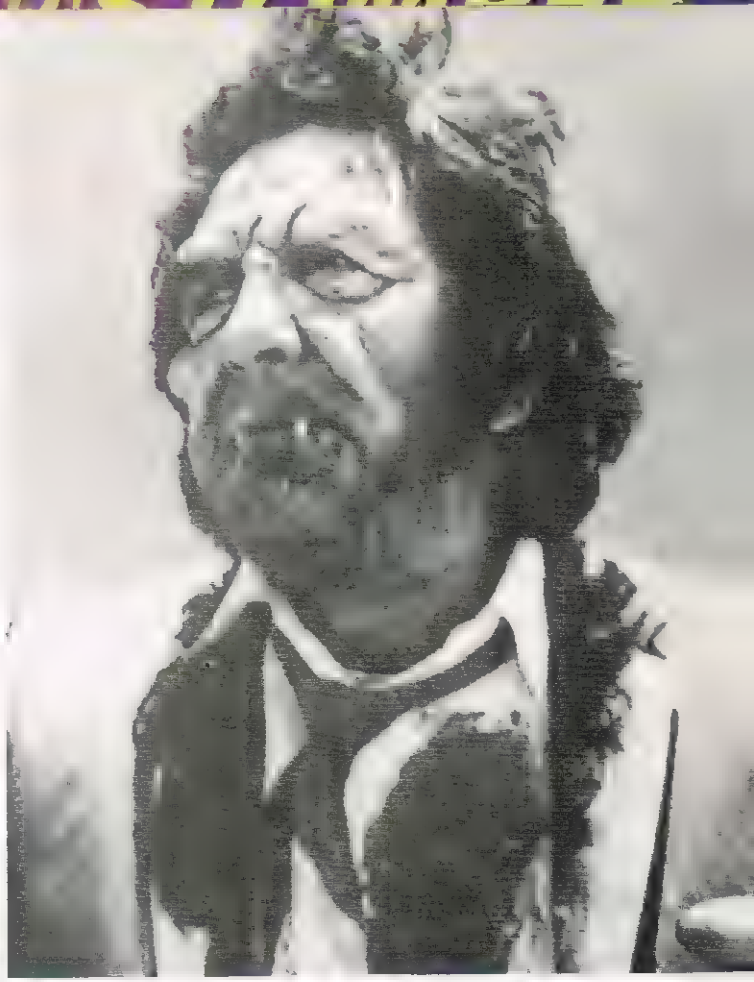
In order to achieve this transition, parents introduce their children to a carefully composed "make-believe" world where there is no evil. Images such as Santa Claus and the Easter Bunny mold the child's beliefs into a phony reality of desires and dreams.

If we knew, as children, what the grown-up world was really like, we wouldn't be so anxious to become a part of it. When I was a child, my parents told me that there were no such things as monsters. My parents lied.

For the last 10 years of my wretched existence, I have been the slave of a vampire. You may not believe in such things. After all, you were brought up believing such things didn't exist. Regardless, I assure you that vampires are real. They claim and feed upon the souls of the innocent every day. Turning their victims into helpless slaves, who help them accomplish their wicked agenda to control the world.

The vampire enslaves its victims by slowly draining away their inner strength. As the slave weakens, the vampire grows stronger, assuming complete control of the mind, body and soul. Thus, causing the slave to obediently perform the master's bidding without question or conscience.

The vampire's rape of a human life is a slow process that can span many years. The length of possession depends on how valuable the slave is. Many slaves are used up quickly, drained of life and left to die once they are no longer of any use. They are truly the lucky ones. Others, like myself, have never had that kind of luck. Sometimes, those who serve their masters well are allowed to become vampires themselves. Being promoted to the legions of the undead is what I'm most afraid of. I can't imagine becoming one of those hateful creatures. I'll do everything within my power to remain as I am. At least as a slave, I'm able to retain what little humanity I have left.



"Being promoted to the legions of the undead is what I'm most afraid of. I can't imagine becoming one of those hateful creatures." Scene suggested by this foto of Ray Molina in VOODOO HEARTBEAT.

Real vampires, unlike the ones in the movies, are not weakened or threatened by sunlight. They are just as powerful during the day as they are at night. It's one of the reasons the vampire is able to captivate and hold complete rule over those who serve them. They are able to keep watch over and control their slaves day and night.

After we have exhausted ourselves fulfilling our master's cruel wishes, we are sent to our homes for a few hours to rest. Instead of sleeping, I spend most of my time staring into my mirror. Hour upon hour I gaze into its surface to see if I'm still there. Although it may take several hours, eventually I'll recognize my own reflection staring back. Being able to identify my own reflection is one of the few traces of humanity I still possess.

You see it's true what the movies say about vampires and mirrors. They don't like mirrors. I think it's because they're afraid of what they may see. I don't think they realize how truly monstrous and wicked they have become.

Humiliation and degradation are powerful tools in the hands of my master. It's his way of keeping me down. My hatred for him grows every day. Although I loathe his ugliness with every breath, I am powerless to break away. There is no way to defeat him. He is too strong and I am too far gone.

As darkness fades into light I prepare for another day. Soon I must drive into the city and begin my unholy tasks for the master. The hour grows near and I must hurry. The Insurance Corporation where I work doesn't like their employees to be late.

YOU AXED FOR IT!

Have you got a favorite film or fiend you'd like to see featured in FAMOUS MONSTERS? Ol' Dr. Acula would love to sink his fangs into your request!

Send a postcard naming who or what you'd like to see to: FAMOUS MONSTERS OF FILMLAND, DEPT. UX4 #207, POB 9669, N. HOLLYWOOD, CA 91609

For Price afficianado Robin Denise Smith and fans who may have missed our Special Vincent Price Tribute last year we present this rare still from Vincent's 1972 One-Man Show Television Special AN EVENING OF EDGAR ALLAN POE.

When Axis surgeon Bela Lugosi and Black Dragon Society leader I.Stanford Jolley shake hands you can bet there's dirty work coming up in this shot from Monogram's strange WW II-era chiller BLACK DRAGONS.

Although many of his most memorable roles were in horror films, Boris Karloff was also considered to be one of Hollywood's best character actors. Here he is as 'Tishamingo' in a character portrait for TAP ROOTS (Universal, 1948).

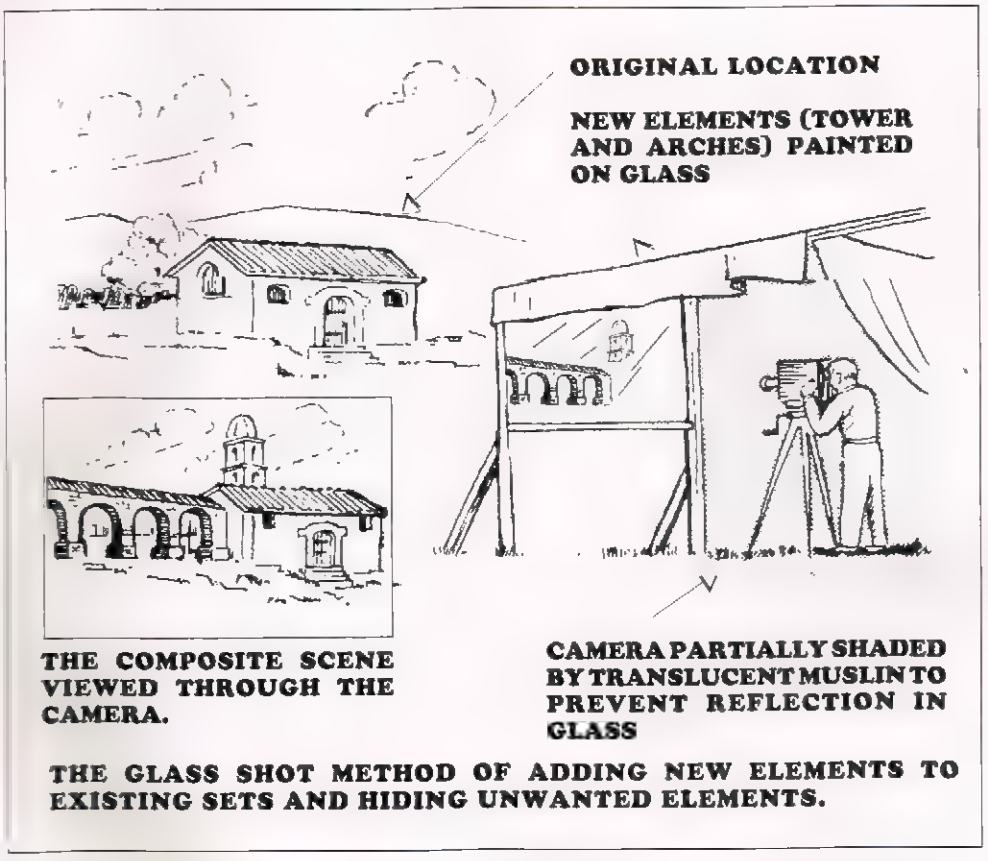
Mighty Kong makes his way up the jagged rocks of Skull Island clutching his prize. This behind-the-scenes shot shows the scaffolding and painted backdrop used to create the illusion of Kongs domain. (KING KONG, RKO, 1933)

FILMAKER'S WORKSHOP

How They Made Movies in Horrorwood's Ghoulden Age

A number of our readers dabble at making their own home horror flicks and we've had requests for information on how different film special effects are done. In this column, we'll present reports on how Horrorwood Movie Magic was created for the screen in the early days of filmaking. Ever wonder how sound was developed for film? How Douglas Fairbanks flew his magic carpet over Bagdad? Or how Lon Chaney was able to recreate Notre Dame on the backlot? Without the aid of present day digital technology, early filmakers invented a variety of solutions to film problems to create realities that will live for generations yet to come. We'll also present some variations on these techniques you can impliment into your own productions.

Since the first movies were produced filmakers have sought ways to create custom reality for their stories...methods of tricking the audience into believeing what they were seeing was really there. One of the oldest such techniques was developed by Norman Dawn in the early 1900s. The process requires the talents of highly skilled artists to achieve its result, but the effect is striking.


ORIGINAL LOCATION
NEW ELEMENTS (TOWER AND ARCHES) PAINTED ON GLASS
THE COMPOSITE SCENE VIEWED THROUGH THE CAMERA.
CAMERA PARTIALLY SHADED BY TRANSLUCENT MUSLIN TO PREVENT REFLECTION IN GLASS

THE GLASS SHOT METHOD OF ADDING NEW ELEMENTS TO EXISTING SETS AND HIDING UNWANTED ELEMENTS.

the glass shot

A large sheet of optical glass is positioned between the camera lens and the live action set. The portion of the scene that is missing or to be replaced is carefully painted on the glass matching the lighting and perspective of the live area. The camera, using a lens designed for maximum depth-of-field (the distance out from the lens that all objects will stay in focus regardless of how far they are from the camera.) photographs both the painting and the live scene simultaneously.

This technique was often used to replace sections of a scene or set that were impractical to build or to add ceilings to open top sets, allowing ideal placement of lights during shooting yet allowing for more interesting camera angles. (Orson Wells breakthrough film CITIZEN KANE uses such glass techniques extensively. It is also the first film to show ceilings in its set design.) In the old days film productions constructed only enough of a set (the ground floor of a building, for example) to contain the live actors. The remaining stories were painted on glass and photographed with the action. By leaving the surrounding areas also clear, the natural sky can be included in the shots.

try it

You can use this technique in your own home videos. A usefull adition is to photograph the "live set" with a camera and make an enlargement. You can then paint your new elements over the photo more easily. When completed, cut out the new art and glue it to a sheet of glass, mounted in a frame. (Be careful when handling glass!) You'll need to use a wide angle lens to hold the focus of both the close-to-the-lens glass and the distant action & do some trial & error positioning of the glass, camera and original scene once on location but the effect will be well worth the effort. Use your imagination and this technique can help you create unlimited effects & new "sets" for your home videos. Overcast sunlight will light both your painting & live action. Write and let us know how it works for you.

As technology progressed, a more versatile variation of the glass shot, the In-Camera Matte Shot, was developed & used extensively in the 1930s, which we'll discuss in detail next issue.

..HEADLINES FROM HORRORSVILLE..

Please send news, announcements, videos & books, etc. for review in this column to: FAMOUS MONSTERS, Headlines From Horrorsville Editor, POB 9869, N. Hollywood, CA 91609

THE CREST GROUP

As principal photography on Mel Brooks' latest film wraps up, members of the makeup staff for DRACULA—DEAD AND LOVING IT received a novel memento from supervisor Tod Macintosh—an antique silver version of FM's Dracula Crest Medallion. The only problem is that when they wear it, they can't see their reflection in the mirror!

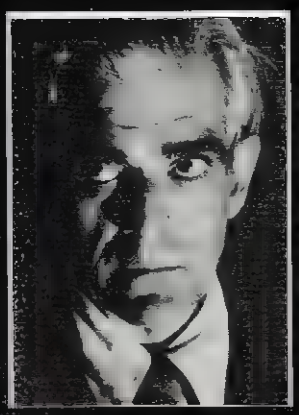
MEL BROOKS—COMEDY WITH TEETH

* * *

MUNSTER SEE, MUNSTER DO

Another remake of the popular 1960s TV series THE MUNSTERS is being made by 20th Century Fox for airing later this year, probably around the Holiday season. The working title is "Here Come The Munsters" The role of Herman will be played by Edward Herman (best known for his portrayal of FDR in the TV mini-series "Elenor & Franklin.) Plans are for original cast members Al Lewis, Yvonne DeCarlo, Butch Patrick & Pat Priest to cameo as a family in a fast food restaurant (we wonder if they'll call the place "McDougals, after A&C MEET FRANKENSTEIN?) Al Lewis was considered to reprise his role as Grandpa but the role will instead be played by actor Robert (HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING) Morse! When we made inquiries as to why Al wasn't playing the role he originally created, we were informed that the powers that be didn't want to create any confusion with the original series. The obvious question then is why call it THE MUNSTERS?

* * *



KARLOFF—KING OF THE MONSTERS

KANDID KARLOFF

Speaking of Fox, prolific producer Kevin Burns has completed the definitive biography of Boris Karloff. BORIS KARLOFF—THE GENTLE MONSTER will air this Halloween on the A&E Network as part of their critically acclaimed ***Biography*** series and features digitally restored full color home movie footage of Boris in makeup for SON OF FRANKENSTEIN! Among those who add their personal reminiscences of Boris are daughter Sara, Ron Borst, director Robert Wise and our own Forrest J Ackerman. To round out the trilogy, Kevin is currently busy completing similar programs on Bela Lugosi and Lon Chaney Jr. to air that same week! Check your local listings and don't miss this incredible series.

IRWIN ALLEN RETROSPECTIVE

As if the Biography series weren't enough, Kevin Burns is also finishing up a 2-hour special on the career of producer Irwin Allen to air this September on THE SCI-FI CHANNEL. This comprehensive retrospective covers most of Allen's blockbuster films like THE TOWERING INFERNO and THE POSEIDON ADVENTURE as well as his TV classics THE TIME TUNNEL, LAND OF THE GIANTS, VOYAGE TO THE BOTTOM OF THE SEA and, of course, LOST IN SPACE. We were on the sound stage for the last day of shooting where Kevin & company had built a full scale replica of the Jupiter II and the Robinson Family camp from the show's original blueprints. Program hosts June Lockhart (who looked absolutely radiant) and an exuberant Billy Mumy were busy reminiscing about the show as they filmed wraparounds with the Robot. The robot's life force, in the person of actor Bob May, was as alive and animated on the hot set that day as he was when he occupied the cramped quarters in the original days of the series. But, without question, the highlight of the afternoon was the following scene: Jonathan Harris (Dr. Smith) stepped upon the set, snuck up behind the robot and said in classic Smithese: "Now . then, booby...May one assume that the instructions are firmly implanted in that so-called brain of yours?" The robot responded "At launch plus 8 hours—internal guidance system...destroy!" To which Harris added "Exactly so. And this time...get it right, you bubble-headed booby!" The sheer professional magnetism created by Mr. Harris left the entire crew silent and awestruck. Pick up the October issue of FM for an in-depth story on the making of THE FANTASY WORLDS OF IRWIN ALLEN.

JUNE LOCKHART & BILLY MUMY WITH "SON OF JUPITER II."

* * *

MODEL CITIZEN

At long last an official Resin Model Kit of FAMOUS MONSTERS OF FILMLAND's very own Forrest J Ackerman will be released later this year! The exquisitely detailed model will feature Forry as the infamous Dr. Acula, resplendently wearing Bela Lugosi's Dracula Cape and ring and astride a replica of Ackermansion Treasures. The self-illuminated base will feature full color covers of classic issues of FAMOUS MONSTERS OF FILMLAND. The model will come fully assembled in a rich bronze finish, ready to display in your own happy haunt. See the October (#210) issue of FM for ordering information!

..HEADLINES FROM HORRORSVILLE..

CREATURE DOUBLE FEATURE!

Available in Bookstores

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The Ultimate guide to fifty of Hollywood's most obscure horror & monster movies, written by D. Earl Worth. Loaded with outrageous rare photos, fascinating production details, behind-the-scene anecdotes and more! Don't miss this one! 256 Pages 8 1/2 x 11 $19.95 - Paper

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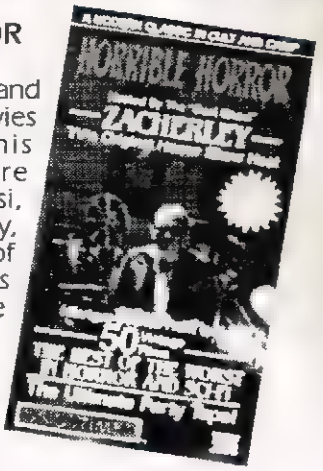

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A newspaper ad matte from reproduced from the original 1952 press book.

THE BLACK CASTLE
Universal 1952
Directed by Nathan Juran
Starring Richard Greene, Boris Karloff, Stephen McNally, Lon Chaney, Paula Corday, John Hoyt, Michael Pate

With its latest line-up of video releases, Universal has included this gothic-thriller from 1952 to the roster. Like the previous year's THE STRANGE DOOR, THE BLACK CASTLE seemed to be the studio's last hurah, so to speak, in this type of picture. In an era where Science-Fiction was becoming the genre of choice for fantastic film-makers, movies like THE BLACK CASTLE were fish out of water. Yet, even though it is no classic, THE BLACK CASTLE is fun to watch if only for the setting, a dyed-in-wool-villain and the presence of Boris Karloff and Lon Chaney in the cast.

i'll be mission you

In 18th century Austria, Sir Ronald Burton has come from England to find out what happened to two of his closest friends who disappeared while visiting the castle of Count Von Bruno, located just outside of Vienna. Some time ago, Burton and his two friends had helped to wreck a plan by Von Bruno to create a native uprising in Africa against the British and establish an empire for himself. With the help of the British Ambassador, Burton, using the alias of Richard Beckett (that way he can still use all his monogrammed clothing), has obtained an invitation to hunt at Von Bruno's estate. The fact that Burton and Von Bruno had actually never met during the African conflict will help his mission, too.

Arriving at Von Bruno's home, the forbidding...and deadly...Black Castle, Burton meets his sinister, one-eyed host (Stephen McNally) and his far from happy wife, Elga, a lovely woman who had been forced into marriage with the cruel Count. Others in the castle include Dr. Meissen (Boris Karloff), the castle physician, Von Bruno's aides Von Melcher (Michael Pate) and Sticken (John Hoyt), and Von Bruno's mute, brutish servant Gargan (Lon Chaney).

fun in the dungeon

Before long, Burton is up to his neck in the dark doings at the castle as he tries to help the Countess (and, of course, falls in love with her), gets a tour of the Count's handy-dandy torture dungeon complete with a door that leads to a deadly chamber with its own alligator pit (every home should have one!) and finds that someone else is carrying out his own campaign of intrigue against the Count (including poisoning oneof the Count's henchmen before he can reveal Burton's true identity).

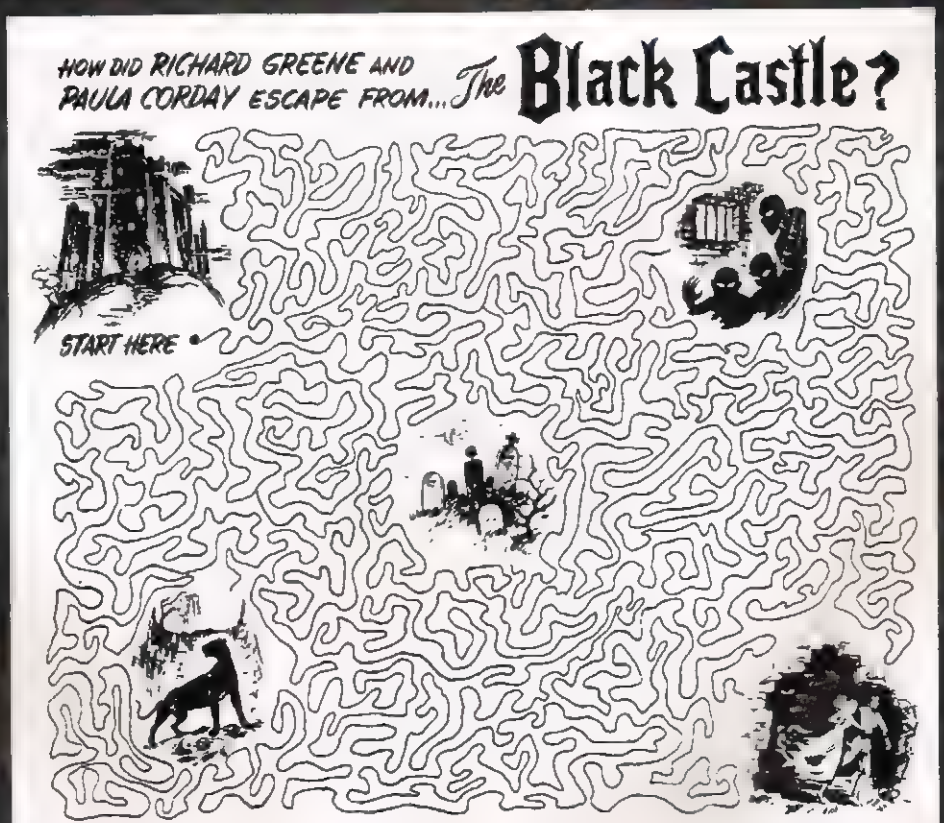
poison plan

Of course, Von Bruno eventually discovers who 'Beckett' really is and plans to kill the Britisher and the Countess. It is Dr. Meissen, who has secretly been trying to help the Countess all along, who comes up with a risky plan to help the lovers; a drug that will put them into a death-like sleep, causing Von Bruno to believe they took posion rather then let him have his fun and games. But there is a danger. An antidote must be administered within ten hours. For then there will be no sham to the deathly look. But Von Bruno forces Meissen to tell him the truth about the drug and decides on a better plan. He will bury Burton and his soon-to-be-ex-wife alive...

well cast

Richard Greene (best remembered as TV's ROBIN HOOD) is a properly swashbuckling hero, while Stephen McNally is excellent as the cruel Von Bruno. Boris Karloff is sinister as Meissen, lurking about for his own secret purpose, while Lon Chaney is someone you wouldn't like to run into in a dark castle dungeon as the crazed Gargon (well, you'd be crazed too if somebody had torn out your tongue!).

Atmospheric, highlighted by music arranged from Universal's classic 40s horror scores, THE BLACK CASTLE was directed by Nathan Juran, who would eventually direct two future fantasy/monster classics, THE SEVENTH VOYAGE OF SINBAD and JACK THE GIANT KILLER.



One of the gimmicks available to theater owners to attract more business was this puzzle, reproduced here from the original pressbook. Patrons who correctly traced out the right escape route won prizes at the theater. (usually free passes.) Can you solve it? No fair tracing Rick & Paula's route backward!

(Continued from page 7.....)

sters of Filmland on dusty southwest afternoons not really so very long ago.

MICHAEL HUREANE
Seattle WA

• Happy your investment paid off—4E

(LITTLE) GHOULS JUST WANNA HAVE FUN

My sister Jan and I are big fans of old movie monsters. My dad says we get special treatment because we get to stay up late and watch old Creature Features. I sneak a flashlight under my covers and read ***FM*** late at night. Dad calls us "Little Princesses." He can be a real beast sometimes. He just doesn't understand little ghouls.

TORI & JAN
Sarmiento, CA

• Just for Jan: A Torible pun!—4E

APPLE OF HIS FATHER'S EYE

I hope you don't mind another "sappy" thank you letter. It has been such a thrill to have your magazine in my claws again. I have been poring through each issue, reading and rereading every page. So many happy (or is it horrible?) old memories have surfaced. Now I'm a 33-year-old high school art teacher, with a 6-year-old son of my own. He (Adam) has a great imagination and loves monsters! He's too young to watch the current horror movies, but we both enjoy the classics.

WANTED! MORE READERS LIKE

ADAM HEYWOOD & PAPA DAVID

His favorite is ABBOTT & COSTELLO MEET FRANKENSTEIN. Adam also likes to look through ***Famous Monsters*** and has me read with him. I guess what I'm trying to say is thank you for something that he and I can both share.

DAVID R. HEYWOOD
New Port Richey FL

• Remember that old werewolf saying: "The family that bays together, stays together!"—RF

GREETINGS FROM GERMANY

Recently I was browsing around the magazine rack in the Stars & Stripes Bookstore here in Weisbaden, Germany, when my eyes came across something they hadn't seen in years. It was **FAMOUS MONSTERS!** (#204.)

Of course I purchased it immediately and then took it to work. My friend and I shared it like it was the last cold beer on the hottest day of the year. Along with ecstasy also came sadness to learn of the death of Peter Cushing, a man I felt I knew personally. He's celluloid immortal!!

I have awaited and purchased every issue since, and enjoyed every word in issue #205. You had an article on "The Real Frankenstein." The castle in Darmstadt is only 40 miles away from here and my wife and I have visited the ruins many times. Keep the classics alive.

NATHAN WILBURN
Weisbaden, Germany

• Give our regards to Nosferatu--4E

RADIO RAVES

I really enjoy the "Sounds of the Imagi-Nation series by Frank Bresee. There are a lot of awesome sci-fi and horror radio programs out there, and they sure are great, most are even better than today's sci-fi and horror television shows.

MATT LAPPIE
Peoria IL

• Glad to ear you enjoy such Frank talk!—RF

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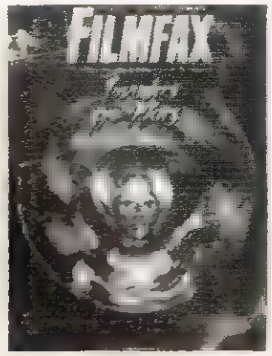

STEVE DOLNICK
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ALSO BUYING
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MYSTERY LINES

Shades of Freddy Krueger! Our last Mystery Photo was from the 1939 chiller THE MYSTERY OF THE WAX MUSEUM with Lionel Atwil & Fay Wray.

We want your Brain and Dr. Acula will pay you for it! How Fiendish are you on Fright Films? Can you identify the films from which the quotes below are taken & the film fiends who spoke them? If you can identify these Mystery Lines you could be the Winner of $25. Just Imagine how you'll feel as you show off the cold, hard cash you won all because you love MONSTERS! Your friends will be green with envy! So try your hand. You've got nothing to lose and your Post Card Stamp will be helping to keep America strong! In our #210 issue, for those of you who might not recognize the scenes by sight, we'll provide their particulars and the films from which they came along

A New Famous Monsters Creature Contest!

MYSTERY LINES CONTEST #209

1. "The natives are restless tonight!"
2. "One doesn't easily forget, Herr Doctor...an arm, torn out by the roots..."
3. "You'd be the first man to scientifically study a creature that by all the laws of nature should have died over 1,000,000 years ago!"
4. "How does it feel to face a man you thought your brother had killed?"
5. "That's it, then. I wash me hands of it. Let 'em all be murdered in their beds, for the likes of me."

TO ENTER: Jot your best guesses down on a Post Card listing each Quote Number followed by the film character (not the actor) who spoke it & the title of the film it is from. Then mail your Post Card to:

FAMOUS MONSTERS OF FILMLAND
DEPT. MYSTERY LINES #209
POB 9669
NO. HOLLYWOOD, CA 91609

Entries must be postmarked no later than September 10, 1995 to be eligible. One Grand Prize Winner will be selected in a random drawing of all cards with the correct answers to all 5 quotes. The Winner will be recognized in this department in our next issue as a MASTER MONSTER MONOLOGUE MAVEN and will receive a check for $25 from FAMOUS MONSTERS OF FILMLAND!

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This is the organization you've read about over the years in FAMOUS MONSTERS OF FILMLAND! It fulfills a need in the film community by recognizing & promoting the most imaginative genre of filmaking. The 23 year-old organization operates on funds raised by membership dues & the support of the film community. Each year the Academy screens dozens of new films in the Los Angeles area and presents the prestegious SATURN AWARDS honoring the efforts of Sci-Fi, Horror & Fantasy filmmakers.
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DEPT. FM209, 334 WEST 54TH ST,
LOS ANGELES, CA 90037

WANTED! MORE READERS LIKE PAM KEESEY

but my luck was slowly running out until I ran across your monstrous magazine, and I have been in heaven ever since (with Vince)! You will never know how much your wonderful magazine means to me, especially since my all-time favorite actor and human being passed away I was completely crushed when I first heard the news of his death, but thanks to you and your horrific magazine, you have kept his memory, along with his spirit, alive, for he will always be "Vincent, the Invincible," to me!

I have always been a tremendous fan of the older horror generation. I have admired the best, Vinnie, Bela, Boris and Lon, Jr., since the tender age of seven, and I have a nice collection of videos. Only problem, though, was finding books and photos on this great man. I had searched high and low but never seemed to have any luck, that is until I ran across ***FM***. Now life is worth living again (especially since I lost both Vinnie and my beloved father, the two most special men in my life).

Thank you for making such a difference in my life just as you have for thousands of other monster fans!

P.S. Is there any chance you might have the address of Vinnie's last wife, Mrs. Coral Browne Price?

ROBIN DENISE SMITH
Greenville SC

• Regret to tell you Prince Sirki took Coral before Vincent--4E

WE STAND CORRECTED

On page 47 of Issue #208, the actor on the far left of the foto was incorrectly identified as Allan Ladd. While it should have read Allan Young we're not sure this really counts as an error since when Allan was Young, he *could* be referred to as a Ladd!—RF

THIS GUY'S PUNS-DRUNK!

I just had to write, and let you be aware of how pleased I am with the REBIRTH of ***Famous Monsters of Filmland***.

I very recently snared up ish #207, which has another DYNA-mic cover PAIN-ting by the already legendary OZ-man ASKIN. Keep up the Os-sum creature renderings, MASTER ASKIN! The HENRYHULLWOLF has always been a very howling favorite of mine.

I was weaned on the old ***FM***, way back in the late 60s, starting with ***FAMOUS MONSTERS*** #53, the COLOSSAL BEST issue. I have been a very loyal FORRYFELLOW since then, and certainly show NO signs of slowing down. I had to repurchase all of the vintage ishes a few years ago, that I had very foolishly chucked out in 1983. I also ended up picking up oodles of editions that I'd never had in my earlier DAZE! Today, I have a marvelous collection of those utterly fangtastic old ***FM***'s, and an entire slew of other great 60s mags.

Right now, I am a very avid collector of the fantastic and bizarre, including old and new toys, games, gumcards, record albums, comics, and so on. I want to thank Forry and ***Famous Monsters*** for getting me shifted into the right ghoul-gear!

I never miss a single issue of the new magazine, and I lurk forweird to each fresh installment, with nostrils quite flared. (Shades of LUNG CHANEY?)

May the reign of the universe's greatest fear fodder continue.

JEFF KURTA

• It has been suggested on occasion that we must be fabricating the Fang Mail in these pages since no magazine could possibly attract the plethora of praise we print. The letters we publish are but a sampling of the hundreds of similar testimonials we receive each month, all attesting to FM's unmatched influence. If we had the entire staff of writers form UP ALL NIGHT we couldn't make this stuff up! It's the pure Ackumulation of 35 years of Forresting!—RF

ATTENTION FANG GANG!

We want to hear from you! What did you think of this issue? Got a comment, question or story about the weird world of monsters? Drop us a line! Enclose a snapshot of yourself if you can & we'll feature your mug as a WANTED reader. We'd also like to show your drawings, makeup creations, models or other monstrous art in this column, so send a foto or xerox copy of your work. (Any original artwork we receive is placed in the Ackermuseum Collection.) Address your letters to:

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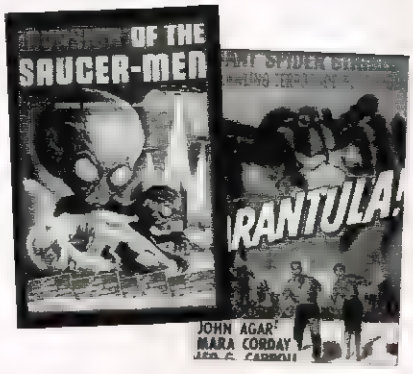

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Just found while cleaning our scarehouse This calendar was issued as a gift to attendees of Forry's 75th Birthday Celebration in 1990! Features 13 1st series FM covers, a short history of FM + key dates in monsterdom. Size 9" x 12" Signed and dated (1991) by the Ackermonster. Very Limited supply.

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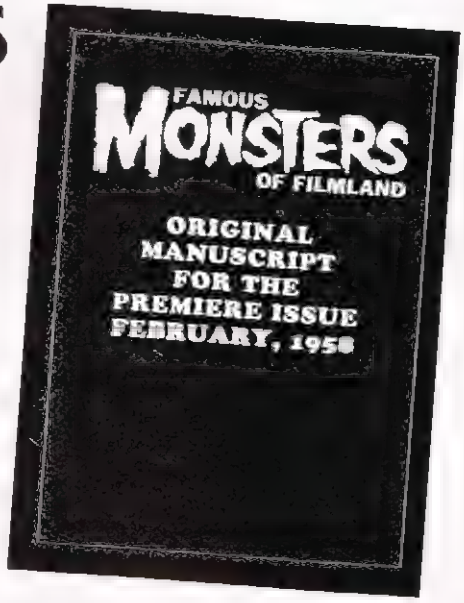

We have just unearthed Forrest J Ackerman's ORIGINAL, TYPEWRITTEN PAGES of the copy for FAMOUS MONSTERS OF FILMLAND #1!!!

That's Right! These pages contain the words (and Puns!!) that Forry wrote when he put together that Very First Now Legendary Issue!

The pages have also have his handwritten notes, edits and comments clearly readable. Now you can follow first hand the creative process of Forry as he whipped up Monster Magazine History!

You can order your own copy of this incredible, entertaining document exclusively from Captain Company. The package includes several pages of typed copy, 4 never-before-published glossy 8" x 10" fotos of "Uncle Forry" taken of him around the time he was dreaming up that first issue of "Forry's Folly," all packaged in a handsome Black (what else?) portfolio cover.

Forry's notes for other early issues will be available in the near future. In the meantime don't miss your chance to start your collection & get your copy of the notes from the issue that started it all back in 1958!!

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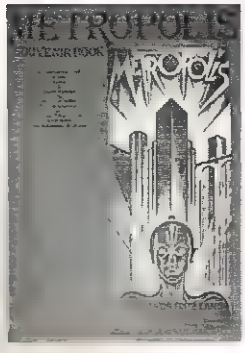

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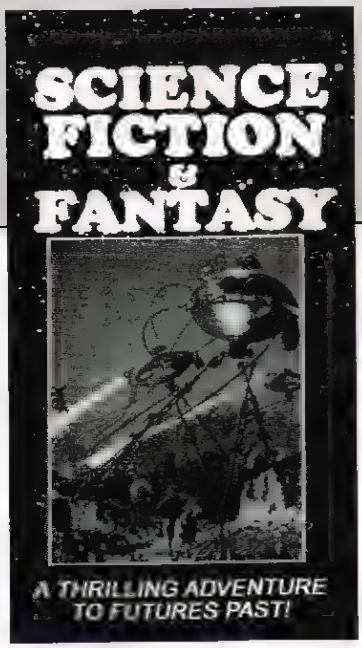

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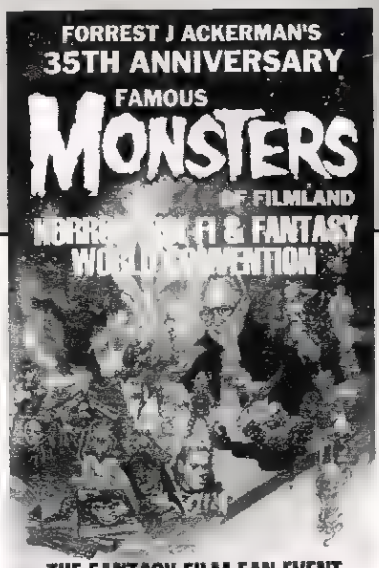

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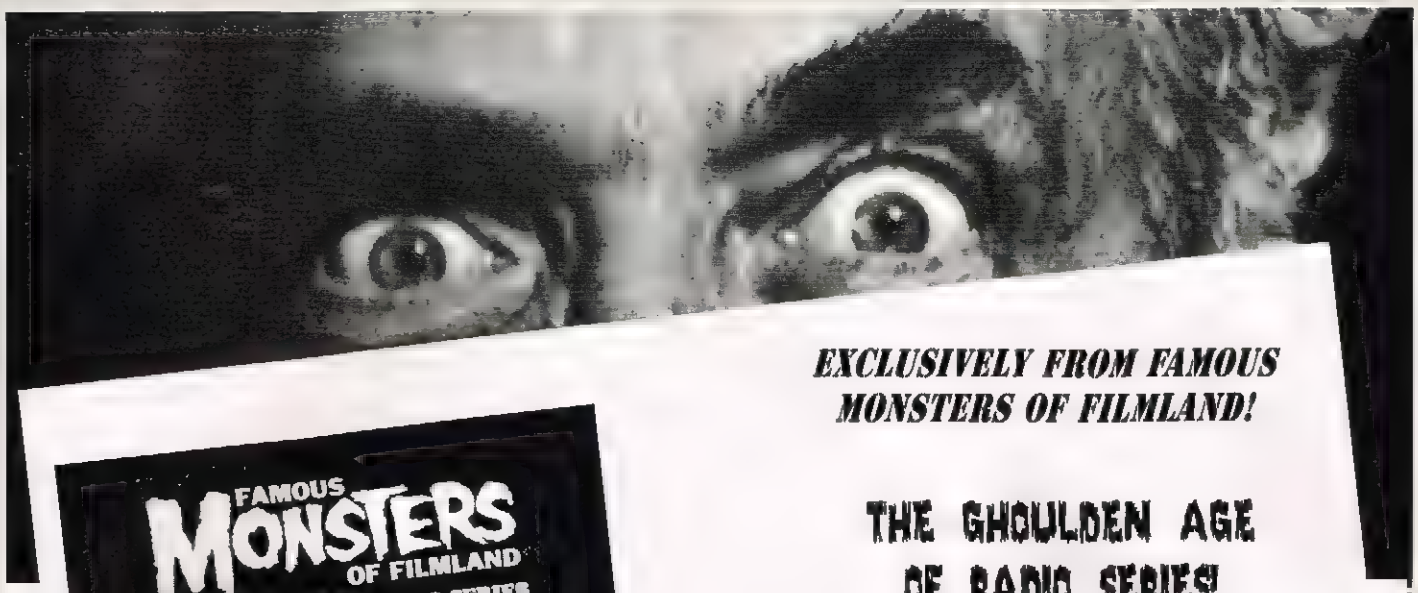

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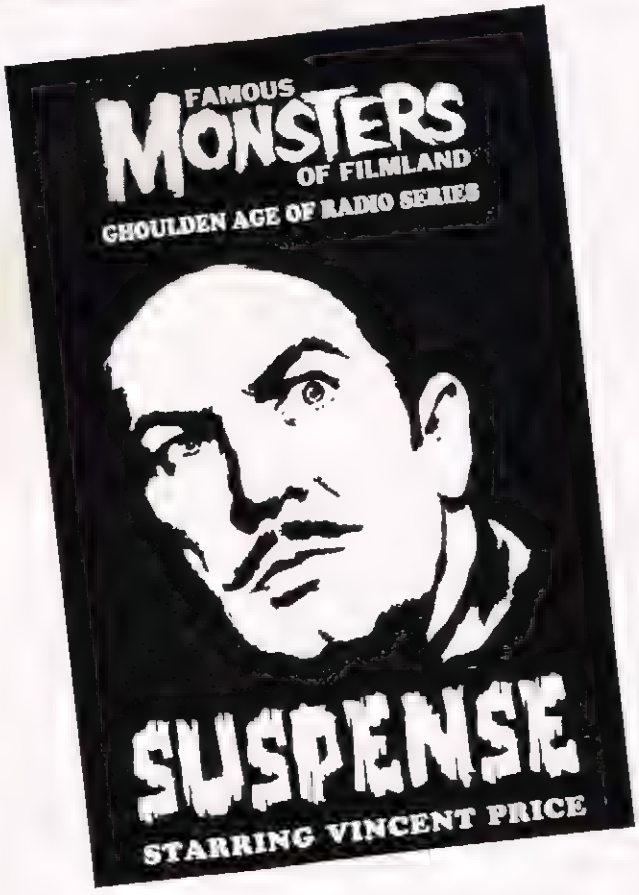

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After receiving hundreds of requests from readers to obtain autographed fotos of their favorite celebrities, we realized how difficult it can be for fans who don't get the chance to see them at local conventions to get an autographed foto. Regular autograph dealers can charge hundreds for their items. So the Publisher of FM made special arrangements with a number of horror, sci-fi & fantasy film greats to offer personally signed B&W fotos, obtained directly from the star's private collections, and make them available exclusively to FM readers at affordable cost. Each autograph appears directly on the face of the foto and each 8" x 10" foto comes to you in its own 11" x 14" matte, ready for framing! A Certificate of Authenticity is included with each foto. (Sorry, fotos can not be personalized) Many more celebrities will be added soon.

These fotos make a great gift for any filmonster fan! Order yours today!

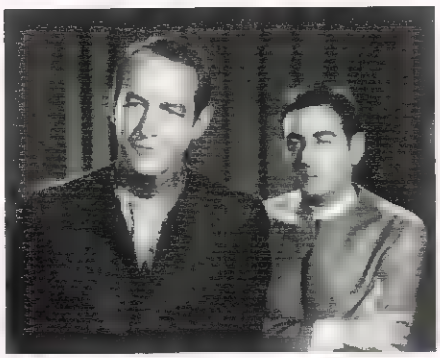
GLORIA STUART
1930'S PUBLICITY SHOT
ORDER #GS-1 $34.95

WILLIAM SCHALLERT AS
"THE ADMIRAL" (GET SMART)
ORDER # WS-5 $34.95

WILLIAM SCHALLERT
"MAN FROM PLANET X"
ORDER # WS-1 $34.95

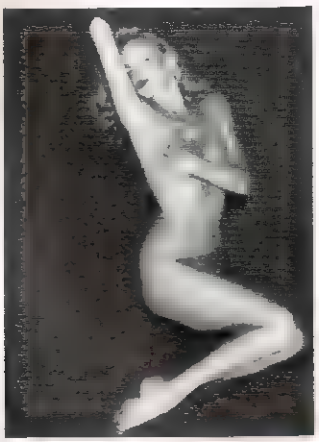
WILLIAM SCHALLERT
"DOBBIE GILLIS SHOW"
ORDER # WE-2 $39.95

GLORIA STUART
CAST OF THE OLD DARK HOUSE
ORDER #GS-2 $34.95



WILLIAM SCHALLERT
"TROUBLE WITH TRIBLES"
ORDER #WS-3 $34.95

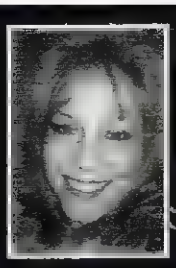
WILLIAM SCHALLERT & ROBERT CLARKE
MAN FROM PLANET X
ORDER # WS-4 $34.95



BOBBIE BRESEE
"MARILYN MONROE TRIBUTE"
ORDER #BB2 (COLOR) $9.95

BOBBIE BRESEE
PUBLICITY PORTRAIT
ORDER # BB1 $19.95

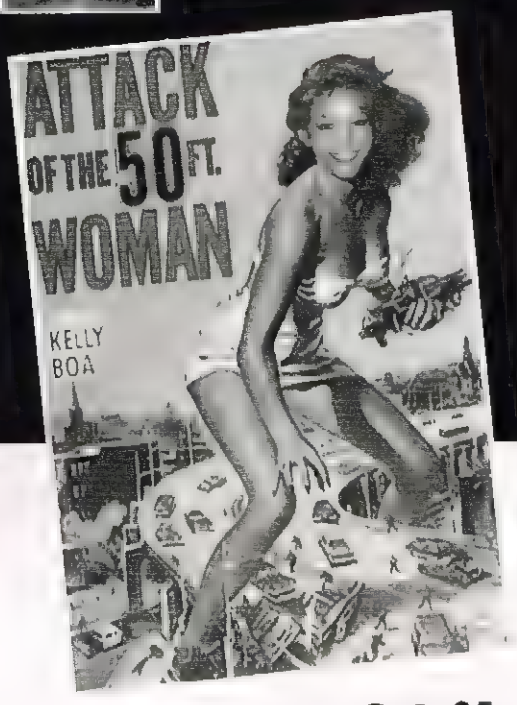
TO ORDER: USE THE CAPTAIN COMPANY ORDER FORM ON PAGE 82 OF THIS ISSUE. PLEASE USE THE ITEM CODES TO IDENTIFY THE FOTOS YOU WANT. ALL FOTOS ABOVE ARE AUTOGRAPHED. WHERE MORE THAN ONE PERSON APPEARS IN A PHOTO, THE AUTOGRAPH IS BY THE FIRST STAR LISTED.
PRICES ARE DETERMINED BY THE RARITY OF THE SOURCE MATERIAL AND DO NOT NECESSARILY REFLECT CURRENT MARKET PRICES FOR THESE ITEMS.



FROM THIS

TO THIS!

NOW! YOU CAN BE A STAR IN A FAMOUS MONSTER MOVIE!



50 FOOT WOMAN

WE'LL PUT YOU IN YOUR VERY OWN FAMOUS MONSTER FILM LOBBYCARD! (NOW YOU CAN BE PART OF THE CAST!)

ONLY $34.95

(Plus S+H) Each extra copy ordered at the same time as the first only $9.95

Just send us a color or black & white photo of yourself. We'll digitize your face and place it seamlessly into an actual lobbycard from a favorite Famous Monster Movie! Just for You!

Your friends will be amazed! You will actually appear to be in the original photo in the role of your choice. We'll even add YOUR NAME to the credits!

It's easy to order—

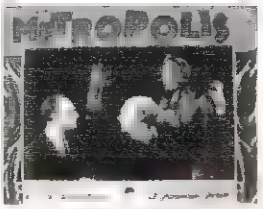
First select the lobbycard you want to be in from the ones shown at the right or above. Then, send us a clear photo, preferably a headshot taken of you in approximately the same position as the character you want to replace.

That's it! Your picture doesn't need to have the same lighting as the lobbycard shot...(In fact, a simple foto taken outside on an overcast day for flat lighting is prefered.) We'll add the correct shadows so you blend in realistically.

Your completed lobbycard will be a approximately 11" x 14".

- Make sure your face fills the picture. We can't work from a tiny head in a full length photo!
- Send a clear, clean glossy or matte finish photo preferably not smaller than 4 x 6 inches.
- You will receive your original photos back unharmed, plus your full colorLobbycard reproduction, ready for framing.
- For each extra face in the same lobbycard add $25 to the price of the First Print Only. Maximum 2 heads per Lobbycard.

ROCKET SHIP



METROPOLIS

BATTLE OF THE WORLDS

COLOSSAL BEAST

LAST MAN ON EARTH

FREAKS

Allow 4 weeks for delivery. Use the Order Form on page 82 and order a FAMOUS MONSTERS PERSONAL LOBBYCARD. BE SURE TO SPECIFY THE FILM YOU WANT. Money back if not completely satisfied.

NEW! FOR YOUR MONSTER COLLECTION!

FIRST OF THE OFFICIAL

FAMOUS MONSTERS OF FILMLAND MODEL SERIES!

HAMMER FILMS'

CURSE OF THE WEREWOLF

The Official Hammer Films' CURSE OF THE WEREWOLF Bronze is ONLY $124.95!

Hand-Made & Imported From England!

Here's the first in an all new series of LICENSED, MONSTERIFIC FIGURES especially for you from FAMOUS MONSTERS OF FILMLAND and hand-made in England by the sculpting team headed by GARY WILSON, one of Britian's leading manufacturer's of model kits!

These striking, fine art sculpturess will look great displayed in your laboratory, dungeon...or even your den or office! (They're great for scaring away unwanted visitors!)

Each highly detailed model is hand-cast and comes to you ready to display, finished in a handsome metalic BRONZE!

EACH MODEL MEASURES APPROXIMATELY 11" TALL AND COMES COMPLETE WITH DISPLAY BASE.

If you prefer, you can paint the figure for a color display (Color guide & photo is included.)

ORIGINAL STORYBOARD ART FOR FRANKENSTEIN!

RARE COLLECTOR'S ITEM EXCLUSIVELY FROM FAMOUS MONSTERS OF FILMLAND!

FM is proud to offer these Fine Art Prints of the original pre-production sketches for Universal Studio's 1931 Horror Classic—FRANKENSTEIN, drawn by the film's visionary Art Director, Charles Danny Hall!

Each 11" x 14" Black & White print is individually hand-crafted and printed on fine quality, warm-tone photographic paper, then set in a color-coordinated 16" x 20" Matte, ready for framing.

Hall was the art director for many of the classic horror films from Universal and these rare & distinctive illustrations will enhance any monster lover's collection.

EACH HAND-CRAFTED, MATTED PRINT IS ONLY $49.95

MONSTER MEETS MAKER (ITEM # CHF-1)

THE BURNING OF THE MONSTER (ITEM # CHF-2)

ORIGINAL STORYBOARD ART FOR THE OLD, DARK HOUSE!

RARE COLLECTOR'S ITEM EXCLUSIVELY FROM FAMOUS MONSTERS OF FILMLAND!

FM is proud to offer these Fine Art Prints of the original pre-production sketches for Universal Studio's 1931 Horror Classic—FRANKENSTEIN, drawn by the film's visionary Art Director, Charles Danny Hall!

Each 11" x 14" Black & White print is individually hand-crafted and printed on fine quality, warm-tone photographic paper, then set in a color-coordinated 16" x 20" Matte, ready for framing.

Hall was the art director for many of the classic horror films from Universal and these rare & distinctive illustrations will enhance any monster lover's collection.

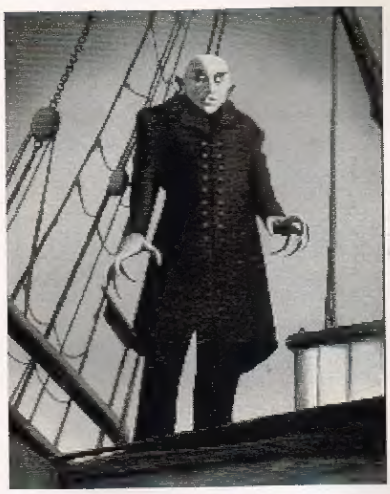
EACH HAND-CRAFTED, MATTED PRINT IS ONLY $49.95

THE OLD DARK HOUSE, EXTERIOR (ITEM # CHDH-1)

THE OLD DARK HOUSE, DINING HALL (ITEM # CHDH-2)

THE FM GALLERY OF GHOULS!

Outstanding Art For Every Monster Lover's Lair Exclusively From FAMOUS MONSTERS OF FILMLAND!



NOSFERATU BY
OSMAN ASKIN

THE PHANTOM OF THE OPERA
BY OSMAN ASKIN

THE RAVEN BY
OSMAN ASKIN

MR. HYDE BY
OSMAN ASKIN

IT! THE TERROR FROM BEYOND
SPACE BY DANIEL KIRK

CURSE OF FRANKENSTEIN
BY DANIEL KIRK

An all new series of original MONSTERIFIC ART by FM's most outstanding cover artists! These brilliant, full color, fine art reproductions will look great displayed in your laboratory, dungeon...or even your den or office! (They're great for scaring away unwanted visitors!) Each illustration is printed on fine quality photographic paper and comes to you in its own matte, ready for the frame of your choice! More paintings by Askin & other terrorific talents will be coming soon. Collect the entire series or your fiendish favorites!

EACH PRINT MEASURES 11" X 14" AND COMES IN A 16" X 20" MATTE READY FOR FRAMING

EACH ONLY $49.95!

CAPTAIN COMPANY ORDER FORM

PRICES IN THIS ISSUE GOOD UNTIL OCT. 30 1995 ONLY.

YOU CAN USE THIS KONG-VENIENT FORM TO ORDER ANY CAPTAIN COMPANY PRODUCT IN THIS ISSUE. Please send orders for products from other dealers DIRECTLY TO ADVERTISER.

Just fill out this order form and mail it (or a xerox copy) along with your payment (make payable to CAPTAIN COMPANY) to:

CAPTAIN COMPANY, Dept. FM#209
PO Box 9669, N. Hollywood, CA 91609

PLEASE DO NOT WRITE IN THIS BOX—FOR OFFICE USE ONLY

Name_____

Address_____

City_____ ST _____ Zip_____

Day Phone _____

Charge to my ___ Visa ___ Mastercard
(Charge Receipt Will Be Mailed With Your Order.)

_____ _____
Card # Exp. Date

_____
Signature (required for charge orders)

The above signed individual certifies him/herself to be the responsible signee for the above credit card number and authorizes DYNACOMM to charge this account for the full amount of this sale as specified on this form.

(Please allow 1-2 weeks delivery for Credit Card or Money Orders. Allow 3-4 weeks for delivery when sending personal checks. YOUR SATISFACTION IS GUARANTEED! If you are not satisfied with your merchandise when you receive it, simply return it for a credit or refund, as you request. (Original & return shipping charges not refundable)

USE YOUR CREDIT CARD TO SAVE EVEN MORE! PAY BY MASTERCARD OR VISA AND DEDUCT 10% OFF YOUR TOTAL MERCHANDISE AMOUNT! (SEE BELOW)

HOW MANY?	PAGE #	DESCRIPTION OF ITEM	PRICE EACH	TOTAL AMT.

HOW TO FIGURE SHIPPING CHARGES:

IF THE TOTAL COST OF YOUR ORDER IS:

Up to $10.00.....add $3.90 Shipping
$10.01 to $25.00.....add $4.50 Shipping
$25.01 to $50.00.....add $5.75 Shipping
$50.01 to $75.00.....add $7.00 Shipping
$75.01 to $100.00...add $8.75 Shipping
Over $100.00.....add $10.00 Shipping

2ND DAY AIR MAIL ADD $5.00 TO ABOVE. NEXT DAY AIR ADD $10.00 TO ABOVE

WE SHIP VIA UPS OR MAIL. PLEASE ALLOW 1-2 WEEKS FOR DELIVERY. SOME SPECIAL ORDER ITEMS MAY TAKE LONGER. WE WILL NOTIFY YOU IF AN ITEM IS BACKORDERED. Damage in shipment claims should be made with the carrier.

FOREIGN ORDERS:
CANADA....MULTIPLY ABOVE RATES BY 1.5 (Surface)
ALL EUROPE....MULTIPLY ABOVE RATES BY 2.5 (Surface)
ALL PACIFIC RIM...MULTIPLY ABOVE RATES BY 3 (Surface)

MERCHANDISE SUB-TOTAL	
CREIDT CARD DISCOUNT (TAKE 5% OFF ABOVE AMOUNT IF PAYING BY MASTERCARD OR VISA)	
+ 8.25% SALES TAX (CALIFORNIA RESIDENTS ONLY)	
ORDER TOTAL AMOUNT	
+ SHIPPING CHARGES (See box at left)	
TOTAL AMOUNT ENCLOSED	

CREDIT CARD ORDERS ONLY:
FOR FASTEST SERVICE FAX THIS SHEET TO OUR 24-HOUR ORDER LINE:
(818) 894-1210
BE SURE TO ENTER YOUR NAME AS IT APPEARS ON YOUR CARD AND SIGN WHERE INDICATED.

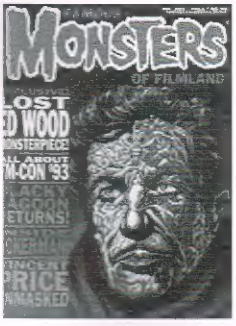
USE THIS FORM TO ORDER ANY ITEMS IN THE CAPT. CO. MONSTER MAIL ORDER PAGES

DON'T LET THIS HAPPEN TO YOU!

Pictured above is a mighty sad Fan. He waited to get his Back Issues of FAMOUS MONSTERS OF FILMLAND, only to discover the newsstands, comic-book shops and the Publisher were SOLD OUT! Now, he is forced to surrender his entire life savings to a member of that most feared organization—*The Convention Dealer!!!* Why, the poor lad can't even afford to eat! He's wasted away to the bare bones!

You, however, can escape this sordid fate! Order your back issues direct from our Factory Scarehouse NOW! Copies are sent in a sealed plastic package with cardboard stiffener. Don't delay! Use the Capt. Co. order form on Page 82 for Back Issues.

FM #200 — $35.00
35TH ANNIVERSARY ISSUE!
(Very Few Remaining!)



FM #201 — $5.00
LOST ED WOOD STORY!
FM-CON '93 FEATURE!

FM #202 — $5.00
DARABONT'S FRANKENSTEIN!
STEPHEN KING'S 1ST STORY!

FM #204 — $5.00
PETER CUSHING TRIBUTE!
MONSTER GLAMOUR GHOULS!

FM #205 — $20.00
CHANEY'S WOLF MAN!
ROBERT BLOCH TRIBUTE!
(Very Few Remaining!)

FM #206 — $5.00
POWERS OF VAMPIRES!
TV'S TALES FROM THE CRYPT!

FM #207 — $20.00
ADAM WEST SPEAKS OUT!
"THE THING" FILMBOOK!
(Very Few Remaining!)

FM #208 — $5.00
CLAUDE RAINS IN FOTOS!
WHY COLIN CLIVE HATED
HORROR FILMS!

FM #203
SPECIAL VINCENT PRICE
TRIBUTE ISSUE!

COLLECTOR'S SPECIAL!

We managed to locate a very few copies of our sold-out #203 issue from our overseas distributor. Orders filled 1st-come, 1st served. Copies are VG+ condition. Sealed bag. Non-refundable item. Credit for return only. Call to check stock before ordering. Limit one per customer.

$125.00 each

Price includes insurance. (plus S+H)

Coming in FAMOUS MONSTERS #210!

On Sale October 5!
DON'T MISS IT!

- **WAXING ELVIRA!**
  The Mistress of the Dark has a new Horrorween Album & we've Her! New ELVIRA pix, too!
- **SNEAK PREVIEW OF A&E'S NEW KARLOFF BIOGRAPHY!**
  All about the best program yet (airing in October) on the life of Boris Karloff. Many exclusive photos & comments by the program's guest stars! Only in Famous Monsters, of course.
- **THE TALE OF WHALE!**
  The story of the master die-rector continues with the making of The Monster's BRIDE!!
- **LOST IN SPACE!**
  Special coverage of the new FOX-TV retrospective on producer Irwin Allen.
- **ALL ABOUT THE NEW MUNSTERS TV MOVIE!**
  Behind-the-screams & lots of exclusive photos!!!!
- **FIRST TIME EVER SEEN FOTOS OF RAY HARRYHAUSEN & HIS MONSTER MODELS!**

PLUS—YOU AXED FOR IT, MYSTERY LINES CONTEST, FM "NOSFERATU" FILMBOOK AND MUCH MORE!

INCREDIBLE COLLECTOR'S DISCOVERY!!!

ORIGINAL 6 FEET FULL COLOR FRANKENSTEIN WALL POSTER FROM THE 60s!

An incredible find! These posters are the actual ones featured in FAMOUS MONSTERS OF FILMLAND'S Captain Company Mail Order Pages from years ago! Recently unearthed in a warehouse in England where they have sat untouched for decades! Each poster is still in its original mailing tube. Many of these also contain small toys that were shipped with the posters as a bonus. Originally sold at $1.00, we have been offered as much as $150.00* for one of these items. *We are offering them to FM readers for $99.00 each (plus $+H).* Posters will be shipped in their original tubes within a second mailing tube. The price includes insurance for the sale price of the item.

These original collector's items are offered in 2 versions:

1. We will open the tube & check the condition of the poster before shipping. Because of their age there may be some color fading, marks, water damage, etc. You will receive a copy in FAIR —VERY GOOD condition. We will not ship a copy that has major damage.

OPENED: ORDER ITEM # FP6

2. We will ship the poster UNOPENED, but these are sold strictly on an "as is", no exchanges/no credits basis.

UNOPENED: ORDER ITEM # FP6X

Don't miss out on this rare opportunity to purchase a piece of Famous Monster History! Supplies are limited! Order yours today!

BECAUSE OF THE RARITY OF THESE ITEMS, THEY ARE SOLD ON A NO REFUNDS BASIS. WE WILL ISSUE A CREDIT FOR ITEM #FP6 ONLY IF NOT SATISFIED. LIMIT ONE POSTER PER HOUSEHOLD. NO DEALERS.

TO ORDER USE THE CAPTAIN COMPANY ORDER FORM ON PAGE 82 INSIDE THIS ISSUE

* No warrantees of any kind or collector's valuation are made or implied for these items.